

MUSICAL COURIER

WEEKLY JOURNAL
DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-seventh Year

Price 15 Cents

Subscription \$5.00

Foreign \$6.25 Annually

VOL. LXXII.—NO. 9

NEW YORK, THURSDAY, MARCH 2, 1916

WHOLE NO. 1875



Photo copyright by Mishkin Studio, New York.

MARIA BARRIENTOS

Spanish Coloratura Soprano

Who in Her First Metropolitan Opera Company Season Confirmed Her European and South American Successes with Critics and Public

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNegie HALL, New York.
Telephone, 2634 Columbus.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

H. RAWLINS BAKER,
PIANOFORTE INSTRUCTION.
Studio, 404 Carnegie Hall.
Tel. 3061 Circle.

DUDLEY BUCK,
TEACHER OF SINGING.
Aeolian Hall, 33 West 42nd St.
Phone, 7498 Bryant.

BARONESS KATHERINE EVANS VON KLENNER,
GARCIA VOCAL METHOD.
Grand Prix Paris Exposition, 1900.
850 Eighth Ave., N. Y. Tel. 651 Circle.

HANS KRONOLD,
Teaching Violoncello and Ensemble.
Weeks' Lecture Recitals.
Studio: 2331 Broadway—Elevator Entrance 80th St.

JOHANNA BROCKS-OETTEKING,
COLORATURA SOPRANO.
Concerts, Oratorio, Musicales, Five Languages.
Also VOCAL TEACHER.
609 West 137th Street, New York.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 701 Pierce Bldg., Boston.

MAX KNITEL-TREUMANN,
BARITONE.
Voices Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

E. PRESSON MILLER,
TEACHER OF SINGING.
826 Carnegie Hall. Tel. 1350 Circle.

MARY HISSEM DE MOSS,
SOPRANO—TEACHER OF SINGING.
Address personally, 106 W. 90th St.
Phone, 3552 River.
Management: Standard Booking Office,
Aeolian Hall, New York.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

ZIEGLER INSTITUTE OF NORMAL SINGING.
MR. ANNA E. ZIEGLER, Director.
Met. Opera House Bldg., 1425 B'way, New York.
Tel. 1274 Bryant.

MR. AND MRS. JOHN DENNIS MEHAN,
VOCAL INSTRUCTION.
Suite 70, Carnegie Hall. Phone, 1472 Circle.
Residence, and Home for Students, Clifforest.
For particulars apply, CARNegie HALL STUDIO.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
1425 Broadway—Metropolitan Opera House.
Residence, 2184 Bathgate Ave. Phone, 3967 Tremont

M. F. BURT SCHOOL
Sight-Singing, Ear-Training, Musical Stenography. Normal courses in Public and Private School Music. Special coaching for church trials.
New York School, 809 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

ROSS DAVID,
VOCAL STUDIOS.
The Rutland, 256 West 57th St., New York.

EDMUND J. M Y E R,
VOCAL INSTRUCTION AND COACHING.
703-4 Carnegie Hall. Tel. Circle 1350.
Res. Tel. 3583 Morningside.

BLANCHE GOODE,
PIANIST
Available for Recitals (Knabe Piano Used)
c/o Joseph Joiner, 437 Fifth Ave., New York

ALBERTA PARSON PRICE,
PIANIST.
Pupil of Gabrilowitsch.
Soloist, Accompanist, Ensemble.
2 West 29th St. Parson Price Studio.

THE HELENE MAIGILLE
AMERICAN SCHOOL OF BEL CANTO
(Science of Vocal Art)
Hotel Majestic, Central Park West at 72nd St.,
New York

LOIS MAY ALDEN,
MUSIC STUDIOS—VIOLIN, VOICE, PIANO.
Southern Tour in March.
135 West 69th St., N. Y. Phone Columbus 3447.
Mgt. Standard Booking Office, Aeolian Hall, N. Y.

ELIZABETH K. PATTERSON,
SCHOOL OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

LEOPOLD WOLFSON,
PIANIST—INSTRUCTION.
New York Studio: 155 W. 118th St.
Phone, Morningside 1137.
Brooklyn Studio: Pouch Gallery, 345 Clinton Ave.
Phone, Prospect 6400.

MR. FRANCIS STUART,
TEACHER OF SINGING.
Carnegie Hall, Studios 1103-4, New York City.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 4879 Murray Hill.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

GALIN - PARIS - CHEVÉ SCHOOL OF SIGHT SINGING—EAR TRAINING.
Wilbur A. Luyter, Director.
New Location, 220 Madison Avenue.
New Beginners and Advanced Students classes being formed (Day). Individual work may be begun at any time. Positive results. Ask former students.
Phones, 427 Murray Hill.
5469 J Bedford.

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

MRS. HENRY SMOCK **MISS SUSAN S**
Positive Breath Control, Perfect Placing. Expert Coaching. Diction in all languages.
BOICE
VOCAL STUDIOS
The Coronet, 57 W. 58th St. Tel. 2450 Plaza.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
Director of the Brookfield Summer School of Singing
701 Carnegie Hall, N. Y. City.

ANDREA SARTO,
BARITONE.
Oratorio, Concerts, Recitals
5000 Broadway, New York City
Phone Audubon 6820

LOUISE KELLOGG,
TEACHER OF SINGING.
1211 Carnegie Hall. Tel. 1350 Circle.

HERBERT DITTLER,
VIOLINIST—INSTRUCTION.
828 Seventh Ave., New York. Phone, Circle 2490.

ALEXANDER LAMBERT,
792 Lexington Avenue,
New York City

THE ANNE STEVENSON STUDIOS
828-829 Carnegie Hall. Tel. 2822 Circle.
The Science and Art of Singing.

CLAUDE WARFORD,
TENOR.
Metropolitan Opera House.
1425 Broadway, New York.

CARL M. ROEDER,
PIANIST—INSTRUCTION.
607 Carnegie Hall and 423 East 140th St.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
No. 143 West 42d St., New York.

Mr. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certified Teacher of the Leschetizky Method.
Studio: Carnegie Hall, New York City.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

WALTER L. BOGERT,
President, National Ass'n Teachers of Singing.
Baritone. Teacher of Singing. Lectures and recitals.
130 Claremont Ave., New York. Tel. 291 Morn'side.
Tuesday and Friday, 114 West 72d St.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY.
With the "Musical Courier"; Sec'y Manuscript Society; Organist Central Baptist Church, New York. 439 Fifth Ave.; Tel. 4392 Murray Hill.
Residence, Park Hill, Yonkers, N. Y.

CARL FIQUÉ, PIANO
KATHERINE NOAK-FIQUE,
DRAMATIC SOPRANO
FIQUE MUSICAL INSTITUTE
128 DeKalb Avenue, Brooklyn.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 70th St., New York.

LOUIS CORNELL,
CONCERT PIANIST.
Pupils accepted.
645 Madison Ave., New York. Phone, Plaza 7483.

LILLIAN SHERWOOD NEWKIRK
VOICE CULTURE.
Special attention to tone production.
1425 Broadway, Met. Opera House Bldg., N. Y.
Mail address, 11 Morgan Ave., Norwalk, Conn.

PIETRO ARIA,
VIOLINIST.
Management: H. W. Maurer,
1425 Broadway. New York.

JESSIE FENNER HILL,
(Jessie G. Fenner)
TEACHER OF SINGING.
Metropolitan Opera House, 1425 Broadway, N. Y.
Phone, Bryant 9086.

ARENS VOCAL STUDIO,
The Art of "Bel Canto" in all its Branches.
308 W. 56th St. Tel. 3530 Columbus.
Send 12c, address Sec'y, for Booklet.
"My Vocal Method."

MME. ADELE LEWING,
PIANISTE.
Authorized teacher of the Leschetizky Method.
Residence Studio: The Sherwood, 58 West 57th St.
Tel. 9080 Plaza.
Downtown Studio: Steinway Hall.

MARY ELIZABETH CHENEY,
SOPRANO.
Teacher of Singing.
500 Carnegie Hall, New York

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES.
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

MRS. WILLIS E. BACHELLER,
VOICE, PLACEMENT AND REPERTOIRE.
Studio, 220 Madison Ave., New York.
Phone, Murray Hill 427.
Residence: Hotel Warrington, 161 Madison Ave.

MME. EMMA A. DAMBMANN,
(MRS. HERMANN G. FRIEDMANN)
CONTRALTO.
Vocal Instruction, Concerts.
Residence Studio, Hotel Calumet.
Phone: Columbus 1628. 340 West 57th St

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE, 230 East 62d Street.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

T. TERTIUS NOBLE,
ORGANIST AND MASTER OF THE CHOIR.
St. Thomas' Church, Fifth Ave. and 53d St
Lessons in Organ, Theory and Composition

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT.
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST
Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 25 West 126th St., New York.
Phone, Harlem 3427.
[In Philadelphia Mondays. Address 1821 Diamond St.]

BRUNO HUHN,
41 West 45th St., New York.
Tel. Bryant 9080.
STYLE, DICTION, REPERTOIRE, ETC., TO VOCALISTS.

KARL A. KRUEGER

Assistant Organist St. Luke's Church, New York
Recitals and Instruction
18 Hamilton Terrace, N. Y. Phone, Audubon 4886-R

MABEL KING CONTRALTO

Concert Recital Oratorio
Address: 333 Jacunda St., Pittsburgh, Pa.

SAMUEL GARDNER Violinist

AVAILABLE FOR CONCERTS.
Address: Musical Courier, New York

LEVY PIANIST

Kimball Hall
Chicago

PERMELIA GALE CONTRALTO

CONCERT ORATORIO RECITAL
Management: Alma Voedisch, 3941 Rokeby Street, Chicago, Ill.

Mrs. HALL McALLISTER

TEACHER OF SINGING
Musical Management
371 Marlborough Street - Boston

MORTIMER WILSON

Composer : Conductor : Theoretician
Philadelphia

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music

139 West 97th Street - New York City

TORPADIE Soprano

Address: Music League of America, 33 W. 42nd St., N. Y.
"A sincere artist, and one whom it will be a pleasure to hear again."—N. Y. Tribune

HENRY A. RUSSOTTO

CLASSES IN SOLFEGGIO SIGHT SINGING
STUDIO: METROPOLITAN OPERA HOUSE
1435 Broadway, New York. Room 67. Phone, Bryant 5354

WASSILI LEPS

CONDUCTOR
Symphony, Opera, Oratorio
THE POWELTON, PHILADELPHIA, PA.

Carolyn WILLARD PIANIST

FINE ARTS BUILDING CHICAGO

BIRDICE BLYE Concert Pianist

5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

Philipp MITTELL

TEACHER OF VIOLIN AND ENSEMBLE PLAYING
939 Eighth Ave., New York City Phone 9630 Columbus

SHUMSKY-MARIO

TENOR
Voice Culture and Artistic Singing.
Russian, Italian, German and French Repertoire.
Approved by Julio and Tito Ricordi, Tamagno, Brogi, De Falso, Etc.
Studio: Metropolitan Opera House Bldg., 1425 Broadway, New York.

OTIS

Soprano
"Her voice is remarkably clear and high, and great in volume."
—New Haven (Conn.) Journal-Courier.

Mgt.: Foster & David, 500 Fifth Ave., New York



For Information
Address - -

Virgil Conservatory

UNEQUALLED ADVANTAGES

Literature Upon Request

MRS. A. M. VIRGIL 11 West 68th St. NEW YORK

MARIE LOUISE TODD

PIANIST
TEACHER OF PIANO
Studio: Carnegie Hall - New York

BUTLER Soprano

PUPILS ACCEPTED
512 Fine Arts Building, Chicago, Ill.

SUE HARVARD, Soprano

Season 1916-17 King Edward Apt's, Bayard St., Pittsburgh
Business Address: 615 Liberty Avenue, Pittsburgh

DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS.
Send for information and booklets of indorsements. Mrs. Carrie Louise Dunning, 8 West 40th St., New York City. Western address: Portland, Ore.

Louise St. John WESTERVELT SOPRANO

Concerts, Oratorios, Recitals
1353 N. State St., Chicago, Ill.

M.E. FLORIO

(Grand Opera Tenor, La Scala, Milan.)
Teacher of Singing
Specialist of "Vocal Posture" (Golden secret of Italian tone placement). Grand Opera repertory, concert, oratorio, coached.
177 West 88th St., N. Y. Tel., 7127 Riverside.

REUBEN H. DAVIES

CONCERT PIANIST
and TEACHER
180 Claremont Avenue, New York
Phone, Morningside 4773

ARTHUR M. BURTON BARITONE

Fine Arts Building - Chicago

CLARENCE DICKINSON Concert Organist

Organist and Director Brick Church, Temple Beth-El, Union Theological Seminary.
412 Fifth Ave., New York.

MAXIMILIAN PILZER Violinist

Studio and Residence:
The Rutland, 260 W. 57th Street, New York.
Telephone, Circle 2249.

Gustaf Holmquist BASSO

CONCERTS, ORATORIO, ETC.
Management: Alma Voedisch, 3941 Rokeby Street, Chicago, Ill.

JOHN B. MILLER, TENOR

624 Michigan Avenue, Chicago, Ill.

HAZEL EDEN SOPRANO

ARTIST OF THE CHICAGO OPERA COMPANY
Available for Concerts, Recitals, At Homes, Festivals, etc. For dates, particulars, etc., address JULIUS DAIBER, Auditorium Theatre, Chicago.

Mme. E. B. de SERRANO

Teacher of Olive Fremstad, Mme. Charlotte Maconda, Lucille-Marcel, Caroline Mihr-Hardy
VOICE CULTURE REPERTOIRE
430 West 57th St., Tel. 6641 Columbus, New York

Mme. Hildegard Hoffmann

Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestras, &c.
STUDIO: Steinway Hall
Address, 144 East 150th Street, New York City.

Baroness LITTA von ELSNER

VOCAL INSTRUCTION
562 Park Avenue, New York. Phone, 6792 Plaza.

LaForge Murphy DRAMATIC SOPRANO

Oratorio—Concert—Recital—Pupils accepted
5000 Dorchester Av., Chicago. Phone, Kenwood 4042

SIGNOR SARE GAGLIANO

Piano and Vocal Instruction
330 W. 95th Street, New York Phone: River 6137

JOHN FINNEGAN TENOR

Soloist St. Patrick's Cathedral, N.Y.
Management, S. DEITER RICHARDSON
501 Fifth Avenue, New York
Personal address: 479 West 146th St., N. Y. Tel. 4949-M Audubon.

GRACE WHISTLER Contralto

"She has real quality of tone and color."
—London Daily Telegraph
Management: Antonia Sawyer, Aeolian Hall, N. Y.
Personal Address: 2125 Broadway, N. Y.

FRANK MACH

Solo Violinist
and Instructor
Studio: 1511 Dodge Street - Omaha, Neb.

BONCI

SAYS:
"In examining a student's voice and finding it at fault, I always suggest to him to consult there is no voice defect that can not be corrected by her ability. Madame Valeri, when had training has not gone so far as to cause looseness in the vocal chords."
1744 Broadway, entrance on 56th St. side

MARIE B. TIFFANY Soprano

602 Majestic Theatre Bldg., Los Angeles, Cal.

KARLETON HACKETT TEACHER OF SINGING

Kimball Hall, Chicago.

HENRY GORDON THUNDER

CONDUCTOR: The Choral Society of Phil., The Fortnightly Club of Phila.
10 S. 10th Street VOICE Philadelphia

SERGEI KLIBANSKY

Eight years leading teacher, Stern Conservatory, Berlin; three years at Institute of Musical Art.
Studio: 212 W. 59th St., New York City. Columbus 2339

JENNETTE LOUDON STUDIOS

614 Fine Arts Building, Chicago
HOME OF THE BEETHOVEN TRIO

EUGENE COWLES

Vocal Instruction and Coaching
Monday and Thursday Afternoons
STUDIO: 64 West 40th Street, New York
Phone, Bryant 4890

HARRISON M. WILD Concert Organist

KIMBALL HALL, 243 Wabash Ave CHICAGO
INSTRUCTION

PIANO, ORGAN

Conductor—Apollo Musical Club, Mendelssohn Club

MARY BALL

DRAMATIC SOPRANO
Exclusive Management:
FOSTER & DAVID
500 Fifth Avenue - New York

GEORGIA KOBER, Pianiste

Pres. Sherwood Music School
300 Fine Arts Annex CHICAGO, ILL.

Katharine HOFFMANN ACCOMPANIST

WITH SCHUMANN-HEINK TOUR
Home Address: St. Paul

S. WESLEY SEARS,

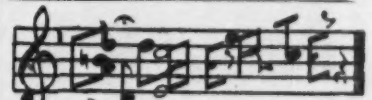
St. James Church,
22d and Walnut Sts., Philadelphia.
ORGAN RECITALS. INSTRUCTION.

FAY FOSTER

COMPOSER, VOICE INSTRUCTOR AND COACH.
Assistant Teacher to Alexander Heinemann.
229 West 109th St., N. Y. Phone, Riverside 1374.

MILDRED DILLING HARPIS

Studio, 18 East 60th St., N. Y. Phone, Plaza 4370.
Kate Jordan Hewett, Fine Arts Bldg., Chicago.



TENOR—COMPOSER
"Song of the Canoe" "An Evening Song" "A Little Red Ribbon" "Moonlight and Starlight" (waltz song)
Hotel Marie Antoinette, Broadway, 66th and 67th Sts., New York
HALLET GILBERT Tel. 2740 Columbus

CHRISTINE SCHUTZ CONTRALTO

"Lovely in appearance and of rare musical attainments, Christine Schutz, the young American contralto, pleased a large audience immensely. She is gifted with a voice of extensive range, big volume and excellent quality. Her education was at all times unusually distinct."—Fremont (Ohio) Daily News.
Exclusive Management:
Walter Anderson, 171 W. 57th St., New York.

John Prindle SCOTT

608 W. 115th St., New York
Phone Morn' guide 6740
Composer of "JOHN O'DREAMS" "THE REVELATION," Etc.

MARIE L. SHARP-HERDIEN SOPRANO

5132 Kenmore Avenue CHICAGO, ILL.

MIDDLETON BASS

Metropolitan Opera Co., New York

MARIE MORRISEY CONTRALTO

Management: FOSTER & FOSTER
25 West 42nd Street, New York
Phone, Bryant 4422

BERGEY Chicago Opera School

Fine Arts Bldg., Chicago, Ill.

Mme. BUCKHOUT SOPRANO

285 Central Park W. (87th Street)
Tel. 6388 Schuyler

OLD NEW VIOLINS

ITALIAN STRINGS
JOHN FRIEDRICH & BRO.
ESTABLISHED IN 1883
279 FIFTH AVE., NEW YORK

The EVERETT PIANO.

One of the three
Great Pianos of
the World

THE JOHN CHURCH COMPANY

CINCINNATI

NEW YORK

CHICAGO

OWNERS OF THE EVERETT PIANO COMPANY, BOSTON



A. B. CHASE PIANOS

Artisanos

Highest Type of Artistic Instruments

For the Pianist, the Singer, the Teacher, the
Student, the Conservatory, the Concert, the Home

Factory at

NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL
COURIER.

GRIMM Contralto
CONCERT, ORATORIO, RECITAL
Address 605 West 114th Street, New York
Telephone: Morningside 1391.

Gordon Campbell
Pianist

Minnie M. McCONNELL
VOICE CULTURE AND COACH
McConnell Vocal Trio
839 West End Ave., New York. Phone River 9439

ALFRED D. SHAW
TENOR
Concert Oratorio Recital
Soloist Fifth Avenue Presbyterian Church, New York
(LIMITED NUMBER OF PUPILS ACCEPTED)
88 West 42nd Street New York

NABEL COX-VAN GROVE Soprano
ISAAC VAN GROVE Coach Pianist
JOINT RECITALS
307 Fine Arts Bldg., Chicago, Ill.
Phone, Harrison 2255

MRS. CARL ALVES
Special Attention to Correct Voice Production
Opera, Oratorio and Lieder
48 West 90th Street, New York
Telephone, Riverside 5228

CHEVALIER ASTOLFO PESCIA TEACHER OF
ARTISTIC SINGING
Late of Milan
146 WEST 92nd STREET, NEW YORK
Telephone, Riverside 2615

A. K. VIRGIL Virgil School of Music
SPRING SESSION from March 15 to
May 23 in St. Petersburg, Florida. For
particulars address Secretary, Executive Office,
567 Third Ave., New York.

AMERICAN CONSERVATORY Kimball Hall, Wabash
Chicago.
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST
Among the eighty eminent instructors the following might be mentioned:
Piano—John J. Hattstaedt, Victor Garwood,
Allen Spencer, Henriot Levy, Silvio Scintia.
Singing—Karlton Hackett, Ragna Linne, E.
Warren K. Howe, John T. Read, Charles
La Berge.
Organ—Wilhelm Middelschulte.
Violin—Herbert Butler, Adolf Weidig.
Theory—Adolf Weidig, Arthur Olaf Andersen.
Public School Music—O. E. Robinson.
Dramatic Art—Walton Pyre.
JOHN J. HATTSTAEDT, President.
Catalog mailed free.

CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867
CLARA BAUR, Foundress.
Conducted according to methods of most progressive
European conservatories.
Elocution—MUSIC—Languages
Faculty of International Reputation.
Exceptional advantages for post-graduate and repertoire
work.
Ideal location and residence department with
superior equipment.
Students may enter at any time.
Highland Avenue and Oak Street, Cincinnati, Ohio

For catalogue and information
address Mrs. BERTHA BAUR, Directress.

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of
today which is still being built by its original
maker :: :: :: :: :: :: :: ::

Its continued use in such institutions as the
University of Chicago, University of Illinois, Uni-
versity of Wisconsin and Northwestern Univer-
sity, is the best proof of its satisfactory tone
qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

BUSH & LANE

The Style 16 Upright Grand Piano
with the Grand Tone

FACTORY, :: :: HOLLAND, MICH.

MARGOLIS VOICE
CULTURE
528 Riverside Drive, N. Y. Phone, Morningside 1778

LUTIGER GANNON
CONTRALTO
624 Michigan Avenue Chicago, Ill.

Mary Wood Chase School of Musical Arts
SPECIAL NORMAL COURSE FOR TEACHERS
Certificates and Diplomas authorized by State of
Illinois and accredited by Chicago Board of Edu-
cation. Catalogue mailed free.
630 Fine Arts Bldg., Chicago.

EMIL J. POLAK
Accompanist and Coach
Address: 217 E. 71st St., N. Y. City Phone 923 Lenox

YAHN Contralto
Oratorio: Concert: Recital and Opera
Phone: Ravenswood 2319 849 Lakeside Place, Chicago
Direction HARRIET MARTIN SNOW 84 E. Van Buren Street, Chicago

HERBERT MILLER Baritone
716 Fine Arts Building Chicago

LOIS BROWN CONCERT
PIANIST
Management: J. E. ALLEN,
421 Fine Arts Bldg., :: :: Chicago.

DAN BEDDOE TENOR
Season 1916-17 in America
Address 414 West 121st St., New York.
Management: Wolfsohn Musical Bureau

Ovide Musin's
Edition
"Belgian School
of Violin"
4 books, first principles to high-
est virtuosity. Ask for History
of Belgian School, Enclose
stamp. Address Registrar
MUSIN'S VIRTUOSO SCHOOL
Tel. 8268, Schuyler 51 W 76th St., N. Y.
Private and Class lessons given by
OVIDE MUSIN in person. Also in-
struction by correspondence.

ALOIS
TRNKA
Concert Violinist
108 West 111th St., New York City Phone, Cathedral 8005

EMILIO AGRAMONTE, Jr.
TEACHER OF SINGING
Special attention given to voice production, inter-
pretation, repertoire and lyric diction.
Studio: 260 W. 57th St., Wednesdays and Saturdays
Phone, Circle 6580.

ASCHENFELDER
Vocal and Piano Instruction
Studios: 114 W. 72nd St., New York. Phone Columbus 3375

HAZEL LUCILLE PECK
PIANIST
Permanent Address, Suite 1107, First National Bank
Bldg., Pittsburgh, Penna.

CONTI-BERENGUER
Solo Harpist of Chicago Opera Association.
Now accepting pupils in New York.
54 East 34th St. Tel., Murray Hill 1267.

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted Fine Arts Bldg., Chicago

LAURENCE BLONDHEIM BASSO
CANTANTE
Management: LEO BRAUN,
327 Central Park West, New York
Telephone, Riverside 1866

RICHARD BIGGS
CONCERT ORGANIST
Soloist at San Francisco and
San Diego Expositions
131 Clinton St., Brooklyn, N. Y.

GRACE G. GARDNER
formerly Milan, London, New York
VOCAL INSTRUCTION
Pupils prepared for Opera, Concert, Oratorio.
Special course in Tone-placement, Respiration,
Physical Development.
Injured voices restored, cause demonstrated,
defects remedied.

Yon Studios
853 CARNEGIE HALL, NEW YORK
Telephone Circle 951
S. C. YON—Vocal: Piano: Instructor
at Sacred Heart Academy, N. Y.
F. A. YON—Organ: Piano: Composition;
Organist-Choirmaster, St. Francis
Xavier Church, N. Y.
J. C. UNGERER—Gregorian: Liturgy;
Organ: Organist-Choirmaster, St.
Patrick's Cathedral, N. Y.

Elsa Fischer
String Quartet
AVAILABLE FOR CONCERTS.
Address J. L. Hogan, 489 Fifth Ave., Room 712,
New York.

MUSICAL COURIER

VOL. LXXII.-NO. 9.

NEW YORK, THURSDAY, MARCH 2, 1916.

WHOLE NO. 1875.

MINNEAPOLIS SYMPHONY ORCHESTRA INVADES THE EAST

**Emil Oberhoffer and His Splendid Body of Instrumentalists Bring Artistic Joy to Atlantic Seaboard—New Yorkers and Bostonians Enthuse Over Magnificent Performances by a Great Orchestra Led by a Great Conductor—
Julia Claussen Wins Triumph in New York as Soloist**

When young Lochinvar came out of the West, he brought nothing of special interest with him except the particularly fine horse on which he rode; but when Emil Oberhoffer and Wendell Heighton followed in the footsteps of the Scottish hero, they brought with them what may be truly described as "a horse of quite another color," to be explicit, nothing less than an extremely fine symphony orchestra. An immediate apology is due these gentlemen, however, if they object to the use of the word "West" as applied to Minneapolis. For the sake of exactness be it said that this symphony orchestra comes out of the north Middle West, out of the city of Minneapolis; and it is good that it does come out of that city once in a while for it would be very selfish of Minneapolis to keep anything so fine as its symphony orchestra to itself all the time.

This year the orchestra started away from its home city on Friday, February 11, playing the next day in St. Joseph, Mo.; and from that day on with the exception of two Sundays, right up to the present, they have played every single day in one city or another, going as far south as Birmingham, Ala., and as far northeast as Boston. The trip will end next Sunday, March 5, with a concert in Orchestra Hall, at Chicago. Getting back to Minneapolis, they will remain only about a month before starting off on their spring tour which lasts eight weeks and carries them through a good many of the cities in the central part of the United States. Not only this, but they already know a good deal about where they are going next year. Instead of coming East again, their winter trip will take them to the Pacific Coast, as announced by Mr. Liebling on another page.

Minneapolis proves its open and broad heartedness and, at the same time, its commercial acumen by the very fact that it puts up some sixty-five thousand or more dollars every year just to support this orchestra and to get for it the best conductor, the best players and the best soloists available. If the reader thinks there is any city or any business in America that gets more advertising than Minneapolis for an advertising appropriation of \$65,000 a year,

he is mistaken. For that is what this guarantee fund behind the orchestra amounts to—an advertising appropriation for the city of Minneapolis. Only in this case the guarantors have discovered a way to eat their cake and have it at the same time, for, besides the advertising the orchestra does for the city outside of its boundaries, it performs a magnificent work within through the elevating of civic life, in bringing to receptive minds a breadth of thought and understanding of things unknown before which cannot fail to reflect upon civic and commercial life. In other words, the presence of a fine symphony orchestra in any city works direct benefit to the city in every single branch of municipal activities.

The MUSICAL COURIER has always taken great interest in the development of the Minneapolis Symphony Orchestra because it was practically the first, outside of the three big cities on the Atlantic seaboard and Chicago, to be brought to the size of a real symphonic organization. On this Eastern trip the orchestra has carried eighty-two men, hence when the organization returned to Eastern cities for the first time in two years the MUSICAL COURIER sent a special representative (hereinafter known as "The Willing Pilgrim") to listen to its work and to write about it. The Willing Pilgrim journeyed first to Boston, then to Springfield, Mass., and then back to New York, thus hearing the orchestra on three successive evenings. He had, by the way, never heard it before.

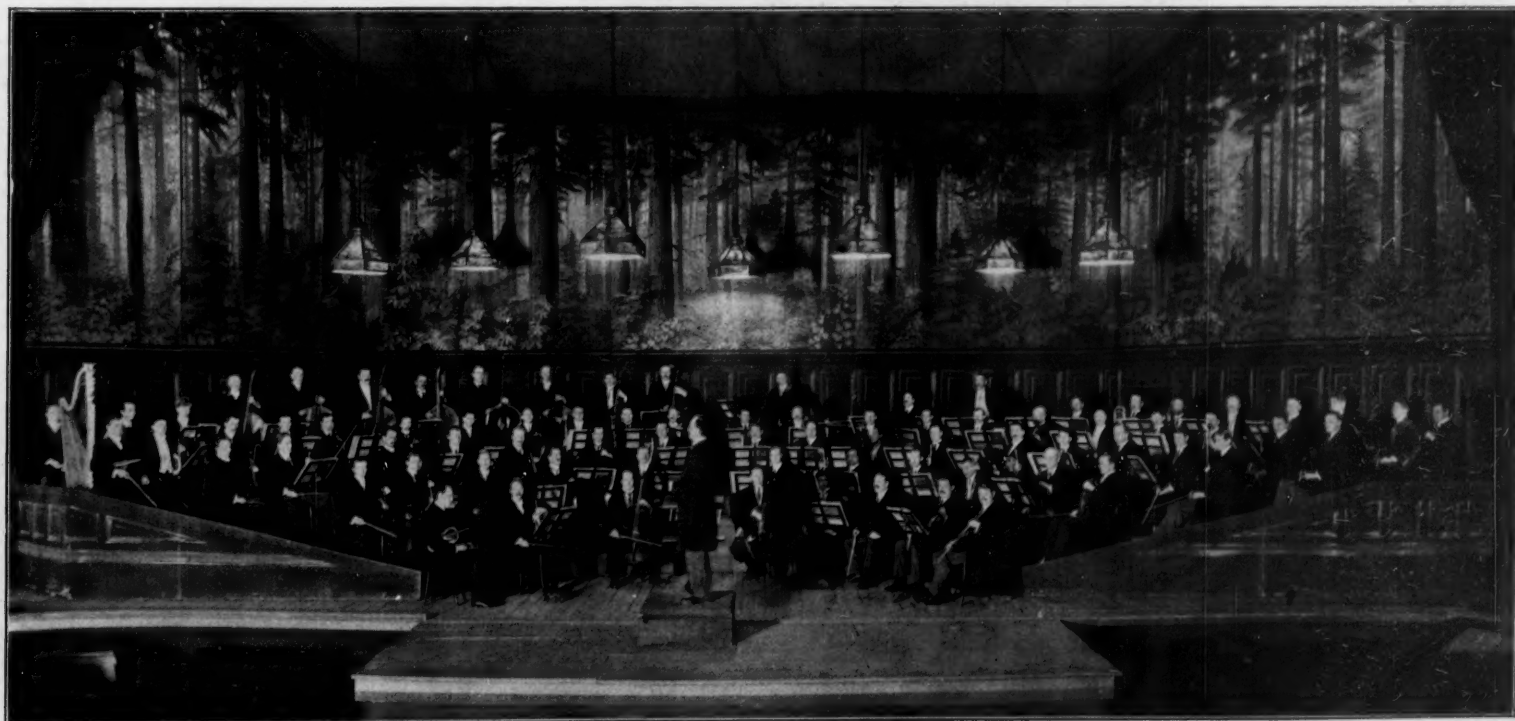
The organization which Emil Oberhoffer has built up after years of work performed with unflagging energy, is one which will readily stand comparison with any other orchestra in this country. This or that orchestra excels in this or that way. In one point, such and such an orchestra may perhaps be better than the Minneapolis Orchestra; in another, the Minneapolis holds the superiority. But "taking one consideration with another" the Willing Pilgrim is willing to class the Minneapolis Orchestra with anything which this country can show—and anything in Europe, with the possible exception of the Vienna Philharmonic—for all around excellence. Life, vitality—these are the keynotes of all its playing and they emanate from

the splendidly vital readings and the personal magnetism of Conductor Oberhoffer. The strings have a vibrant, living quality and a supply of vigor such as one rarely hears in any string band, due perhaps to the fact that the players (and practically all the members of the orchestra) are young men. Precision in bowing is of course a mechanical detail, but it shows the presence of a good concertmaster and of good principal players in the various divisions of the strings.

Richard Czerwonky is a good concertmaster, a fact which he proves every moment he is playing. The strings led by him and directed by Oberhoffer are capable of extraordinary dynamic gradations, not only of the most delicate pianissimo—an old orchestra trick, not a difficult accomplishment—but of the broadest and most sustained fortissimo without any semblance of scratch, something which is harder to produce. The celli in particular are fortunate in having at the first desk so accomplished an artist as Cornelius Van Vliet, formerly of the Vienna Philharmonic, ably supported by Carl Fischer, who, by the way, writes the program notes of the orchestra. The double basses proved one of the solidest foundations for their fellow players that the Willing Pilgrim has ever heard in a wide experience with orchestras of both sides of the water.

The woodwind is efficient throughout, but there are two soloists who particularly stand out; the first oboist, Bruno Labate, and the first clarinet, Pierre Perrier. Labate has a most individual and, at the same time, one of the most perfect oboe tones possible to conceive. His instrument produces a brighter tone than that of the average orchestral oboe. It resembles that of a military oboe without, however, having the over-reedy tone of the latter instrument.

The brass section would be hard to excel for purity and sonority of tone. Mr. Oberhoffer does not hesitate constantly to call upon this section for strong playing, but, however loud the tone, it happily never becomes rough and brassy in quality, but remains the same round, full and mellow tone as in a piano passage. William Thieck



MINNEAPOLIS SYMPHONY ORCHESTRA,
Emil Oberhoffer, Conductor.

is the first trumpet and he has extraordinary agility combined with surety, as he proved in the Delius "Dance Rhapsody," where he executed with perfect workmanship a passage which would have been difficult even upon a flute and which nobody except Delius or Strauss would ever have thought of assigning to a trumpet. Another good individual player who deserves mention is William Faetkenheuer, player of the tympani, upon the rhythmic accents of which the conductor is so often obliged to depend.

And speaking of conductors, Emil Oberhoffer is without doubt one of the strongest personalities at the head of a great orchestra in America at the present day. He has had a great share in creating the musical life of Minneapolis where he has been for the last seventeen years. This orchestra is his pet hobby, one which grew from about a dozen men playing accompaniments for the Oratorio Society under his direction to its present size and position. What a satisfaction it must be to look upon a work like this and to see that a lifetime of labor has been rewarded by the accomplishment of something definite! It is easy to see that Oberhoffer is a musician to his finger tips. When he steps upon his little rostrum his first act is to let his music rack down as far as it can go. The Willing Pilgrim watched him for three days. There was music, or at least some kind of a book, on his music stand; but his music stand was about five feet away from his eyes (Oberhoffer is a tall man), and not one page did the Willing Pilgrim see turned. Oberhoffer conducts without score—the ideal way. He is not a time beater. He is an interpreter of moods and emotions. Of course, when there is an important rhythmic cue his baton gives it, but it is not devoted most of the time simply to spelling one, two, three, four. It says very expressively and eloquently to the various choirs of the orchestra what he wishes them to do and there is a left hand that helps him all the time, especially in pianos. He has a truly remarkable command over his men and controls them to the last detail. They in turn are responsive to his least wish.

Musically, Mr. Oberhoffer lays out the composition his orchestra is performing with what the Germans call the "grosser Zug." The finer nuances are not neglected by any means, but in attending to them he never loses sight of the principal lines of a composition. One of the finest feats is the long crescendo which he can produce from his orchestra—as exemplified in the Rachmaninoff symphony. There is an absolutely steady increase of tone from a fine piano to the loudest tone which each instrument can produce and at the same time the balance of the whole is not disturbed for a moment during the increase. He reminded the Willing Pilgrim of Arthur Nikisch in many ways. Not that their gestures are alike—Oberhoffer uses more sweeping ones than Nikisch—but in his habit of using just the right amount of effort and wasting absolutely no energy in calling upon his orchestra for whatever effect he desires.

Thursday evening, February 24, was the first time the Minneapolis Orchestra had ever appeared in Boston in the very hall sacred to the concerts of the Boston Symphony Orchestra. It was evident that every man from the conductor down was keyed up to his best effort to let the large audience, which had assembled, know that there are orchestras in other parts of America, even in what is regarded in Boston as remote Western boundaries, capable of doing work of the first class and worthy of the consideration of those who might be suspected to have become blasé from the very hearing of so much good music.

Well, the Minneapolis Symphony Orchestra certainly won Boston. There were five recalls after the Brahms first symphony which ended the first part of the program and at the end—Strauss' "Don Juan" was the final number—the audience remained en masse to call Mr. Oberhoffer back six stormy times until he signaled his orchestra to rise and join in his acknowledgments. The program began with a spirited performance of the third "Leonore" overture of Beethoven, sufficient in itself to proclaim the capabilities of the orchestra. Then came the Brahms first symphony. It was a fine performance throughout and the capabilities of the various choirs of the orchestra were

evinced before the first movement was through. But it was the final movement which finally put the seal of real first class achievement upon the orchestra's work and showed plainly that it need fear comparison with no symphony orchestra on this side of the Atlantic.

After the intermission came Sibelius' tone poem, "Finlandia." It was a spirited performance, in which a particular feature was the absolute precision of the trumpet calls, rhythmically difficult. Then came the novelty of the evening, Frederick Delius' "Danse Rhapsody." Mr. Oberhoffer and his orchestra played it for the first time in this country in Minneapolis on November 5, 1915, and, as far as records show, this organization was the first to play it in Boston and New York. It is a most interesting work and, as to be expected from this composer, a most peculiar one. The principal tune is distinctly an Irish jig, a very jolly one at that, which comes in a dozen different colorings. Alternating with this are sections obviously Oriental, strongly suggesting Rimsky-Korsakoff in his "Schéhérazade" suite. Nearly every soloist in the orchestra gets a turn in playing the jig, even the first trumpet, who did it remarkably well though it is no small task. It seems as if the "Danse Rhapsody" is hardly to be reckoned

Sketches," which was given a performance satisfactory in every way. Then came another work which the Willing Pilgrim heard for the first time, the Rachmaninoff second symphony in E minor. It is long, taking fifty-two minutes to perform as originally scored. By judicious cutting, Mr. Oberhoffer has brought it down to thirty-five minutes, but it is still too long. There is altogether more development than is warranted by the intrinsic value of the themes. The divisions are as follows: 1, Largo, allegro moderato; 2, allegro molto; 3, adagio; 4, allegro vivace.

The first movement has no very distinctive features (though it improved upon a second hearing in New York). The second movement is really the scherzo, out of place. It is peculiarly constructed, having three or four apparently

quite unrelated sections, among which is a vigorous march tune that represents the best part of the movement. The adagio has one very beautiful theme, appearing mostly in strings, and a lovely solo for clarinet, but it is tremendously long. The orchestra comes to a regular cadence, apparently finishing the movement. Then there is a "lunga pausa," followed by a coda of seven or eight minutes, which the Willing Pilgrim would gladly see come under Mr. Oberhoffer's blue pencil in addition to the parts already cut. Like the hornet the symphony carries its sting in the tail, the final movement being by far the best of the four, both in value of material and interesting development. There is a very vigorous and manly theme given out first by the violins in unison and the movement as a whole is more coherent and less boring than the others.

That is the trouble with those Russians. If one of them sits down to write a book he takes seven or eight hundred pages to do it and splits a couple of dozen hairs on each one of them. If this work of Rachmaninoff was made

into a symphony lasting not more than twenty-five minutes at the outside, it might be a very fine work; but as it stands, admiration for the magnificent way in which the orchestra overcame its difficulties exceeds that for the work itself.

After the intermission, Richard Czerwonky, the concertmaster, proved that he can play solo as well as lead an orchestra, by a performance of Vieuxtemps' "Fantasia Appassionata." Technically he left nothing to be desired, and musically he infused as much life into the rather spineless composition as is possible. He was very heartily applauded and responded with an encore, a short and dainty composition of his own, with harp accompaniment finely played by Henry J. Williams. Then came an excellent reading of the "Lohengrin" prelude, a repetition of the Delius "Danse Rhapsody," which improves with every hearing, and Boellmann's "Fantasie Dialogue" for organ and orchestra which would have been more successful if the organ had been in tune with the orchestra or even with itself, and especially if some more competent organist had presided at the instrument.

The first part of the New York concert at Carnegie Hall on Saturday evening, was a repetition of that at Springfield, Chadwick's "Jubilee" followed by Rachmaninoff's symphony, and in the second part there came a repetition of the Delius "Danse Rhapsody" and Strauss' "Don Juan." The soloist of the evening was Julia Clausen, who sang "Margit's Ballad" from Stenhammar's "Feast at Solhaug," and the "Liebestod" from "Tristan and Isolde." Mme. Clausen was in capital voice and gave of her best in both numbers. She was especially good in the dramatic pages of Stenhammar's ballad sung in her and its native language. The "Liebestod" was a very fine performance both on the part of the soloist and orchestra. Mme. Clausen was recalled repeatedly after both her numbers.

Carnegie Hall was filled with a large audience, from a musical standpoint one of the most select of the year. There were a half dozen of Mr. Oberhoffer's fellow conductors, every manager in New York except one (who was out of town), a great many musical artists of prominence, and leading lights of the New York musical world without number. As in Boston the orchestra and its leader won a real triumph. There was very hearty applause after each number, and following the symphony and the closing number, Mr. Oberhoffer was repeatedly called back by storms of applause until, as in Boston, after the sixth or seventh recall he motioned for his men to rise with him, after which the audience went away highly satisfied.

All in all this trip of the Minneapolis Symphony Orchestra has done a great deal of good to the cause of American music, and besides has redounded greatly to the credit of the city which supports such a splendid organization. Further, it has once again demonstrated most con-



EMIL OBERHOFFER,
Conductor, Minneapolis Symphony Orchestra.

among works of lasting value, but it most certainly is amusing and good to hear, for the orchestration is beautifully done. The one objection is that it sounds fragmentary. It is practically a theme with variations and has not even the form of a symphonic poem, as which it must be classed. But then, one does not look for what is commonly known as form in Delius' compositions. Technically, it is tremendously difficult for an orchestra, one of the most complicated of complicated modern scores and the magnificent way in which it was done by the orchestra demonstrated fully that the Minneapolis Symphony has a right to be called a virtuoso band. It was still further shown in Strauss' "Don Juan," which closed the program. Oberhoffer took it at a tremendous pace—which, by the way, adds very much to its effectiveness—and its tremendous difficulties were overcome with splendid virtuosity, every member of the orchestra doing his full share.

The next day, Friday, February 25, the orchestra moved on to Springfield, Mass., giving quite a different program. It began with Chadwick's "Jubilee," from the "Symphonic

WENDEL HEIGHTON,
Manager, Minneapolis Symphony Orchestra.
Photo by Moffett Studio.



vincingly something that those in the East are too apt to ignore or forget; namely, that good music is known and appreciated in parts of America which are far away from the Atlantic seaboard. The splendid financial support which has been given the orchestra throughout its Southern and Eastern trip shows that there is a firmly established and ever growing interest in all our towns and cities for the very best music.

Wendell Heighton, manager of the orchestra, whose unflagging efforts, together with those of his assistant, Edmund E. Stein, have done so much to make the business and transportation end of these Minneapolis trips possible, showed the *Willing Pilgrim* a list of no less than seventy-nine cities and towns to which the Minneapolis Symphony Orchestra has brought the first concert of symphonic music ever given in those communities. That is truly spreading the good word and doing a very real work in the general uplift of our country and its people.

All honor to Emil Oberhoffer, his splendid orchestra, and the fine public spirit that supports them!

Paul Draper in Recital

On Sunday evening, February 27, Paul Draper gave the first of a series of song recitals in the Princess Theatre, New York, which promise to be of great interest. His program showed the excellent musical taste which is exhibited in all his work. He sang a recitative and aria from Bach's cantata, "Ich weiss dass mein Erlöser lebt," and his song, "Willst du dein Herz mir schenken"; Beethoven's song cycle, "An die ferne Geliebte"; a group of six of Brahms' arrangements of German folksongs, and four of Brahms' own composed songs.

Mr. Draper's voice is one which is very capable of giving keen pleasure of the highest artistic variety. No singer in America has a more thorough and authoritative knowledge of German song literature of all sorts than Mr. Draper, a fact which is at once made evident to any musician who hears him sing. His work represents interpretation refined to the very highest degree. He worked for years with Richard von Zurmühlen, the foremost authority of the day as a German coach, though himself a Russian living in England, and what he learned from this master, aided by the reflections of his own very keen intelligence, has made of him an interpreter second to none.

Mr. Draper's readings were marked throughout by great variety and carefully pointed expression, and he sang with great intensity, thorough sincerity and conviction. But one point must be mentioned, the fact that Mr. Draper never sacrifices musical style and phrasing to the exigencies of his interpretations. The two elements go hand in hand to make a perfect art. Mr. Draper's German diction is admirable.

There was a large audience present, which evidently thoroughly appreciated Mr. Draper's work and evinced it by hearty signs of approval.

Winifred Christie Gives Another New York Recital

Winifred Christie gave an interesting piano recital at the Punch and Judy Theatre, New York, on Wednesday afternoon, February 23. Her program included works by Bach, Debussy, Ravel, Brahms, Jacobi, Charles T. Griffes, Alfred Casella and Chopin. Miss Christie is an unusually talented young woman and her playing revealed a fluent technic and excellent musicianship coupled with sincerity and charm. An enthusiastic audience rewarded her work.

Constantin Nicolay Will Make

Tournee for Polish Benefit

Constantin Nicolay, basso of the Chicago Opera Association, who has been re-engaged by General Director Cleofonte Campanini for next season with that organization, soon will make a tour through the West and East, giving concerts in Detroit, Cleveland, Toledo, etc. Although Mr. Nicolay is a Greek, having been born at Alexandria, Egypt, of Greek parents and educated in Greece, he will

render his services on this tour for the benefit of the Polish fund.

PUPILS OF LOUIS S. STILLMAN HEARD

Several Recitals Given in New York and Vicinity This Season

Pupils of Louis S. Stillman, the New York pedagogue, and of his assistant teachers, have been giving a series of interesting recitals this season. The programs for the fourth, fifth, sixth, seventh and eighth recitals were as follows:

Fourth recital, season 1916, by Frank Sheridan, at the Auditorium, Mount Vernon, N. Y., Saturday, January 29, 1916: Sonata (Weber), "Forest Murmurs" (Liszt), concert study, D flat (Liszt), nocturne, D flat (Chopin), polonaise, A flat (Chopin), nocturne (left hand alone) (Scriabin), caprice (Godowsky), carnival (Schuett), "Blue Danube" paraphrase (Schulz-Evler).

Fifth recital, season 1916, by the pupils of Louis S. Stillman's assistant teachers, at 114 West Seventy-second street, Sunday, February 13, 1916: Lucille Wolf—"Dolly" (Goodrich), pupil of Edna Wolff; Beulah Rosenthal, "Spinning Song" (Elmenreich), pupil of Lillian Soman; Eugenie Goodman, "Shepherdess" (Mathews), "March" (Mathews), Marjorie Pugh, "Meditation" (Englemann), Clarence Schmidt, "Lily" (Lichner), Wilma Schmidt, "Gypsy Dance" (Lichner), pupils of Olga Schmidt; Marian Gardner, "Curious Story" (Heller), Josephine Freund, "Fountain" (Bohm), Gladys Grotta, "Simple Confession" (Thorne), pupils of Beulah Metzger; Bernard Green, "In Autumn" (Krogmann), Ida Krinzman, "Gypsy Dance" (Lichner), Eddie Steinberg, "Sonatine," op. 20 (Kuhlan), Lillie Miller, sonata, op. 49, No. 2 (Beethoven), pupils of Ethel Green; Richard Marks, "Spinning Song" (Elmenreich), Dorothy Goldsmith, "Lily" (Lichner), Roger McGro, "Marionettes" (Lynes), Regina Bach, "Witches' Revels" (Schytte), Ferdinand Kuhn, "Hide and Seek" (Schytte), pupils of Frank Sheridan.

Teachers program: Edna Wolff, scherzo (Mendelssohn), prelude (Rachmaninoff), fantasie impromptu (Chopin); Olga Schmidt, sonata (Beethoven); Lillian Soman, gavotte (Gluck-Brahms), "Vogel as Prophet" (Schumann), "Loure" (Bach); Ethel Green, nocturne, D flat (Chopin), "Spinning Song" (Wagner-Liszt), "La Fileuse" (Rapp); Beulah Metzger, rhapsody (Brahms), scherzo (Chopin); Frank Sheridan, impromptu, F sharp (Chopin), study, A minor, op. 25 (Chopin).

Sixth recital, season 1916, at Wanamaker's Auditorium, Saturday, February 26, 1916: concert study, D flat (Liszt), "Forest Murmurs" (Liszt), nocturne, D flat (Chopin), polonaise, A flat (Chopin), concerto (Grieg), organ accompaniment by Alexander Russell.

Seventh recital season, 1916, at 114 West Seventy-second street, Sunday, February 27, 1916: Caroline Marx, "Sonatine" (Beethoven); Carolyn Mayer, "Good Night" (Cramm); Francis Konigsberg, "In Autumn" (Krogmann); Abraham Bashwitz, "Meditation" (Englemann); Julius P. Witmark, Jr., "Sonatine," op. 55 (Kuhlan); Julian Hess, "Sonatine," op. 20 (Kuhlan); Frances Friedman, "Doll's Burial," "Winter Morning" (Tschalkowsky); Alvin Adler, "Heather Rose" (Lange); Beatrice Garber, "Hide and Seek" (Schytte), "Simple Confession" (Thorne); Lillie Miller, "Butterfly" (Lege); Elsie Simpson, scherzo (Mendelssohn); Hattie Bashwitz, polonaise (Chopin); Ethel Green, "Laure" (Bach), nocturne (Chopin), "La Fileuse" (Raff); Beulah Metzger, study, A flat (Chopin); "Sparks" (Moszkowski), "Rigoletto" (Liszt).

Eighth recital season, 1916, at 114 West Seventy-second street, Sunday, March 5, 1916, assisting artist, Herbert Soman, violinist: Beatrice Brophy, "Marionettes" (Lynes); Frances Friedman, "Funeral," "Doll's Burial," "Winter Morning Waltz" (Tschalkowsky); Hannah Mann, berceuse (Schytte); Florence Zeidler, bolero (Lack); Jassemine Weinberg, polonaise (Chopin); Olga Schmidt, sonata, F minor (Beethoven); Rita Marks, study (Chopin), scherzo (Mendelssohn); Eileen Simmons, "To Spring" (Grieg), "La Fileuse" (Raff); Herbert Soman, "Prize Song" (Wilhelm-Wagner), "Tambourin Chinois" (Kreisler); Lillian Soman, "Vogel as Prophet" (Schumann), "Caprice" (Dandrieu-Godowsky); Edna Wolff, rondo (Mendelssohn); Hattie Bashwitz, prelude (Rachmaninoff); Leonore Gross, study in C sharp minor (Chopin), polonaise (Lack); Edna Cahn, study (Chopin), "Sparks" (Moszkowski); Ethel Green, "Spinning Song" (Wagner-Liszt), nocturne, D flat (Chopin), "Music Box" (Liadow); Beulah Metzger, rhapsodie (Brahms), fantasie impromptu (Chopin), scherzo, study, A flat (Chopin); Frank Sheridan, impromptu (Chopin), study, A minor (Chopin), "Caprice Espagnole" (Moszkowski).

Henriette Wakefield Engaged for Worcester Festival

Henriette Wakefield, contralto, has been engaged for the music festival to be given in Worcester, Mass., next fall. Miss Wakefield will appear on "Artists' Night," singing the aria from the "Stabat Mater."

GRANADOS PLAYS OWN WORKS

Spanish Composer-Pianist Heard by New Yorkers—Anna Fitzlu Sings His Songs

Aeolian Hall, New York, was well filled on Tuesday evening, February 22, when the Spanish composer-pianist, Enrique Granados, gave a concert consisting entirely of his own compositions. There were many faces in the audience which looked as if they had come direct from the paintings of Velasquez, Murillo and Goya, and the enthusiasm of these persons for the music of Granados left no doubt but that they were Spanish.

Unfortunately, however, those who were not Spanish seemed to be less easily roused by their fairly good, but not extraordinary music. As a matter of fact, the most of it is no more distinctly Spanish than the music of MacDowell is distinctly American. True, it was written by a Spaniard, but a Spaniard who has acquired an international style. It might just as well have been composed in Paris or Vienna. Several of the little encore numbers were plainly Spanish in style. An American pianist performing in Madrid could satisfy a Spanish audience's curiosity about American music only by playing a few ragtime pieces. And Granados was Spanish to a New York audience only in his short and simple extra numbers.

As a pianist he is very pleasing. He has a powerful, broad tone that is never harsh, and he is able to play rapid and brilliant passages with admirable clearness. His octave playing was perfect.

Anna Fitzlu displayed her bright and musical soprano voice in a number of songs by the Spanish composer, who played the piano accompaniments with delicacy and fine feeling.

The program was entirely in Spanish and the unfamiliar titles meant practically nothing to the "foreigners" in the audience.

Regina Hassler-Fox to Sing at White Plains

Regina Hassler-Fox, the contralto, has been engaged for a song recital, following the dinner to be given in White Plains, N. Y., on Monday evening, March 6, in honor of Mrs. Ogden Mills Reid. The dinner and musicale, which are to be held in the rooms of the Federation of Women's Clubs, promises to be a brilliant affair. Mrs. Hassler-Fox will sing groups of songs in English by living American composers, accompanied by Winifred Young. The contralto is a favorite in the New York City suburb, this being her fourth appearance there this year.

Lucy Gates to Sing at Knickerbocker Club

Lucy Gates, soprano, has been engaged to appear as soloist at a concert to be given by the Lafayette Society of New York at the Knickerbocker Club, New York, on March 3. As the concert will be for the benefit of the French war sufferers, Miss Gates will be heard in songs in that language.

MAY PETERSON

Prima Donna Soprano
Opera Comique Paris

SPECIALLY ENGAGED
for
MAHLER'S FOURTH
SYMPHONY
with

NEW YORK
PHILHARMONIC
ORCHESTRA,
Josef Stransky,
Conductor,
at Carnegie Hall,
February 24 and 25.

Miss PETERSON'S
CHICAGO RECITAL
will be given at the
—Illinois Theatre,
Sunday Afternoon,
March 12,
under direction of
F. Wight Neumann.

Management:
Music League of America
Aeolian Hall, New York



U.S. KERR

BASS-BARITONE
RECITALS

In English, German, French, Italian, Norwegian

561 West 143rd St., New York City, N. Y.

CHICAGO APOLLO MUSICAL CLUB DEPARTS FROM ITS USUAL CUSTOM

Presents Program of Part Songs in Lieu of Oratorios—Fannie Bloomfield Zeisler Soloist at Symphony Concerts—George Hamlin in Song Recital—American Violinist Contest—Diaghileff Ballet Russe in Two Novelties—General News Notes

Chicago, Ill., February 27, 1916.

Departing from its usual custom of presenting oratorios, to which it has confined itself in the past, the Apollo Musical Club rendered a program of part songs at Orchestra Hall last Monday evening, February 21, under the able Harrison M. Wild's direction with the assistance of a local singer. While many of the Apollo Club's followers may have regarded a part song program as perhaps too much of a mixture after listening to the same club for so many years in choral works, this concert proved to be one of the most interesting in the history of the organization. Mr. Wild's singers were heard to splendid advantage in the powerful double chorus, "Be Not Afraid," by Bach, the first number on the program. It was given with spirit and vigor and the many difficulties contained therein were mere child's play for this splendid body of singers.

The second group was made up of Grieg's "Ave Maris Stella" (a lovely number, beautifully given), "The Bells of St. Michael's Tower," by R. P. Stewart, and the humorous "Bold Turpin," of J. Frederick Bridge, merrily done. Next the club offered "The Miracle," of Edgar L. Bainton, and Tchaikowsky's "Cherubim Song in G."

After the intermission Howard Brockway's "Matin Song," Percy Pitt's "A Love Symphony" and "I'm Seventeen Come Sunday," of Percy Grainger, were charmingly given. Two numbers by MacDowell, "Slumber Song" and "The Brook," followed, the program coming to a close with César Franck's "Psalm 150."

The Apollo Club in this diversified program was given many opportunities to show the careful training Mr. Wild has given it, and thus by a truly highly satisfactory per-

formance reflected much credit upon its efficient conductor. The attacks were precise, shadings beautiful and colorful, crescendos striking and pianissimos astonishing, and though it is well known that unaccompanied singing of the kind given Monday evening by the Apollo Club is where a flaw, no matter how small it may be, stands out, but it may be said in all truth that the Apollo Club came out of the ordeal with the flag of victory.

All in all, this concert was another triumph for Harrison M. Wild, who is to be highly felicitated for a most charming and enjoyable evening.

TCHAIKOWSKY PROGRAM.

A program made up entirely of works by Tchaikowsky was offered last week to the patrons of the Chicago Symphony Orchestra by Frederick Stock, conductor, at Orchestra Hall, with Fannie Bloomfield Zeisler as soloist. The first offering, the introduction and fugue from suite No. 1, op. 43, was not heard, but the "Manfred" symphony in B minor was given with brilliant virtuosity on the part of the orchestra.

After the intermission Mrs. Zeisler gave an illuminating reading of the piano concerto No. 1, in B flat minor, in which the orchestra gave her able support. It was rendered in splendid style—with the virility, breadth and beauty of tone and unsurpassable finesse that are always in evidence when Fannie Bloomfield Zeisler plays. She brought out the beautiful melodies of this striking concerto and took her audience quite by storm. From a technical standpoint Mrs. Zeisler's playing left nothing to be desired, and musically it was excellent. The demands of her numerous admirers on Saturday evening were such that she was obliged to break the rule of "no encores" at Orchestra Hall.

TWENTY-FIRST OF METROPOLITAN SERIES.

Ernest Briggs presented Mabel De Witt, pianist, and Beulah Beach, soprano, in the twenty-first program of the Metropolitan series at the Fine Arts Theatre Sunday afternoon. Miss De Witt made a pleasant impression in a Beethoven sonata and a group of Chopin (the balance of her offerings were not heard). Miss Beach's group of Liszt, Strauss and Schubert numbers displayed a pleasing soprano voice, yet her performance was somewhat marred by ner-

vousness. However, this can be overcome with experience on the concert platform.

GEORGE HAMLIN'S RECITAL.

George Hamlin, one of the few distinguished American tenors, and a singer who has to his credit a long list of operatic and recital appearances, elected to sing to an audience of musicians, at least a music loving audience, last Sunday afternoon at the Blackstone Theatre. His choice was a wise one, and Mr. Hamlin added another distinct success to his list. The lovely Schumann lyric, "Provencalesches Lied," was done wonderfully, while the dramatic reading of the "Sandman" (Bungert) was all satisfying. Two arias were given with excellent finesse—one from "Tosca," another from "Mimi Pinson."

Numbers on the program all revealed the same fact—that their interpreter possessed voice, polish and an unusual intellect. As regards his art, Mr. Hamlin certainly is one of the chosen few big lights.

Sidney Arno Dietch, an excellent accompanist, was at the piano.

AMERICAN VIOLINISTS' CONTEST

Following a contest for American trained pianists, and which was originated by Charles G. Dawes, one of the few millionaire musicians, and Glenn Dillard Gunn, pianist and conductor, came a similar test for American trained violinists. Twenty-eight competed. However, the first prize of \$200 and a public appearance were awarded to Amy Emerson Neil, a miss of nineteen years, and pupil of Hugo Kortschalk. Second honors went to Rubin Davis, who will have a public appearance, the expenses to be defrayed by the Society of American Musicians. Third place went to Ruth Ray, pupil of Herbert Butler, for which the young girl receives a prize of \$50. Fourth place and a \$50 violin bow were given Herman Felber, Jr., and fifth place was awarded Mabel Woodworth, who received \$25 in cash.

Herman Devries, vocal teacher and critic of the Evening American; Arthur Dunham, organist and conductor; Leon Marx, violinist; Eric De Lamar, critic on the Tribune, and William Zeuch, were adjudicators.

NEWS FROM AMERICAN CONSERVATORY

The annual summer normal session of the American Conservatory will be held for five weeks, from June 26 to July 29. As before, the courses offered will be of a nature that will be of special interest to teachers unable to visit musical centers during the regular scholastic year. A special prospectus is issued by the conservatory.

Advanced piano pupils of Kurt Wanieck, of the faculty, appeared in an ambitious program at Kimball Hall, Saturday afternoon, February 19. Among the various numbers the playing of the Bach-Busoni chaconne and the Paderewski concerto by the Misses Tenold and Kittilsby deserves especial mention. Voice pupils of Marie S. Zandt and John T. Read contributed vocal numbers.

A fine performance of a four act play by Hubert Henry Davis, entitled, "Mrs. Gorrings Necklace," was given by the Pyre School of Expression, at Central Music Hall, Tuesday evening, February 22. The school is affiliated with The American Conservatory and has attained decided prominence under the able and energetic management of Walton Pyre.

BUSH CONSERVATORY PUPILS HEARD

A recital by Adolph Ruzicka, pianist, and Mary Thomas, violinist, was presented by the Bush Conservatory at its recital hall on Wednesday evening, February 23. Mr. Ruzicka, a pupil of Grace Stewart Potter, opened the program with Bach's French suite in G major, followed by Beethoven's andante, F major. Later he was heard to good advantage in "Canzonetta Toscana" and "Arabesque," by Leschetizky; Schuetz's "Ama Cherie" and capriccioso and reflected much credit on his teacher (who played on



AGNES SCOTT LONGAN
SOPRANO
6805 RIDGELAND AVENUE,
CHICAGO

Lucille **STEVENSON** SOPRANO
Address: 4336 ELLIS AVE.,
CHICAGO



RAFAEL NAVAS
The Spanish Pianist
Address: J. E. Allen, 421 Fine Arts Bldg., Chicago

After 11 years of most successful teaching in
MAURICE VERA KAPLUN
ARONSON
Pianist-Pedagog Concert-Planist
6223 Rhodes Ave. Phone, Westworth 8217

MARION GREEN BASSO CANTANTE
Auditorium Building, Chicago
Home Phone Ravenswood 5774 Studio Phone Harrison 4868

THOMAS N. MAC BURNIEY BARITONE
Voice Production Song Recitals
Suite 609, Fine Arts Building
Chicago, Ill. Phone, Wabash 8988

HERMAN DEVRIES
Formerly Baritone with the Metropolitan Opera House, New York; Covent Garden, London;
Grand Opera and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, Etc.
VOCAL TEACHER

MRS. HERMAN DEVRIES
ASSOCIATE VOCAL INSTRUCTOR
Studios: 515-528 Fine Arts Building Chicago, Ill.

O. GORDON
ERICKSON
MUSICAL EDUCATOR
CONDUCTOR CHICAGO SUNDAY EVENING CLUB CHOIR



JAMES GODDARD
BASSO
Late of Covent Garden, Imperial Opera,
Vienna, and Montreal Opera Company
With Chicago Grand
Opera Association
Address: Auditorium Theater :: Chicago

BUSH CONSERVATORY
North Clark Street and Chicago Avenue
KENNETH M. BRADLEY, President and Director
EDGAR A. NELSON, Assistant Director
COURSES IN
EXPRESSION PUBLIC SCHOOL MUSIC MUSIC OPERA
Leading to Certificates, Diplomas and Degrees. The strongest faculty ever assembled, including
Charles W. Clark, Harold von Hiekwitz, Julia Rive-King
Edgar A. Nelson, Eleanor Smith, Guy Herbert Woodward
Grace Stewart Potter, Robert Yale Smith, Charles E. Allen
Rowland E. Leach, Justus Wagner, Max Julia Riley
and others too numerous to mention.
The management announces exclusive teaching engagement of HERBERT MILLER, baritone, and EDGAR A. BRAZELTON, pianist.
The Bush Conservatory is the only school of music in Chicago owning its own Dormitories.
Fall term begins September 15th. For illustrated catalog address: EDWARD H. SCHWENKER, Secretary.

the second piano) by a most satisfactory rendition of the first movement of the Beethoven concerto in C major, which closed the program. Miss Thomas' first group included the "Meditation," from Massenet's "Thais," and a canzonetta of Ambrosius, after which she gave Wieniawski's "Legende" and "The Bee," by Schubert. Both performers acquitted themselves in a manner that spoke highly for the standard of work done at the Bush Conservatory.

MINNEAPOLIS ORCHESTRA WITH JULIA CLAUSSEN TO BE HEARD

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will be heard in a "popular symphony" program, next Sunday afternoon, March 5, at 3 o'clock, at Orchestra Hall, under the direction of F. Wight Neumann. Julia Claussen, the popular mezzo-soprano, will be the soloist.

ARTHUR BURTON'S PUPIL IN DEMAND

Arthur C. Kraft, tenor, pupil of Arthur Burton, has the following engagements for March 5th: "Lovers' Quarrel," at Fullerton Hall; 6th, "Lovers' Quarrel," Lakeview Musical Society; 13th, recital North Shore Drama Club; 21st and 22d, "Pinafore," Eureka, Ill.; 26th, "Carmen," Fullerton Hall; 27th, Amateur Musical Club. On April 3 Mr. Kraft will give a recital of Shakespearean songs before the Englewood Woman's Club.

LAKE VIEW SOCIETY'S SCHOLARSHIPS.

The scholarship and extension committee of the Lake View Musical Society offers to the music students of Cook County eight scholarships—three first scholarships in piano, violin and voice, \$100 each; three second scholarships in piano, violin and voice, \$75 each, and two junior scholarships in piano and violin, \$50 each.

The scholarships will be placed to the credit of the winning student for tuition with the teacher under whom the scholarship is won. The scholarships are open to all students who can meet the requirements. In case a winning contestant does not care to make use of the scholarship, the committee will see that the money is placed to the credit of another of the contestants whose rank is sufficiently high to merit it. In such an event, the winning contestant will receive all honors due him.

Each application must be accompanied by the recommendation of the teacher with whom the applicant shall have studied the whole of the present school year. A letter of personal recommendation will also be required.

Contestants must not be over twenty-five years of age; junior contestants under fifteen years of age. Successful contestants may not compete two years in succession.

The piano contest will be held April 12 at 10:30 o'clock in Martine's Hall, 2734 Hampton court.

The contestants shall be prepared to play a fugue from the Bach "Well Tempered Clavichord," a movement from a classical sonata, and one short number of their own selection.

The violin contest will be held April 20 at 12:30 o'clock in Orchestra Hall. The contestants shall be prepared to play a movement each of a Bach sonata and a standard modern concerto.

The voice contest will be held April 18 at 10:30 o'clock in Martine's Hall, 2734 Hampton court.

The contestants shall be prepared to sing a recitative from an oratorio, an aria from a standard opera and a short song of their own selection from the standard voice literature.

The junior piano contestants shall be prepared to play a Bach invention, a velocity study and a short number of their own selection.

The junior violin contestants shall be prepared to play a Kreutzer etude and a short number of their own selection.

Those wishing to contest should file application with the chairman of the committee, Mrs. Charles F. Hagenow, 120 East Forty-fourth street, not later than April 8. Applications will be numbered as received, and those numbers will be used as place numbers in the contest. The concert presenting the winning contestants to the public will be given in Martine's Hall May 1 at 2:30 o'clock. An admission fee of twenty-five cents will be charged nonmembers of the club.

GEORGIA KOBER'S PUPILS HEARD.

Artist-pupils of Georgia Kober, assisted by Florence White and Hazel Harris, vocalists, were heard in recital on Monday evening, February 21, at Thurber Recital Hall. The pianists played numbers by Mozart, Sinding, Rameau-Godowsky, Grieg, Debussy, Mendelssohn, Chopin, Schubert, Rachmaninoff, d'Albert, Schumann, Liszt and MacDowell, reflecting the careful training received under Miss Kober's efficient guidance.

ORCHESTRA'S NINTH "POP."

The last but one of the series of "popular" concerts to be given by the Chicago Symphony Orchestra, Frederick Stock, conductor, was played Thursday evening, February

24, before the usual capacity "pop" audience. So far Mr. Stock has presented programs of melodious music in which his listeners delight, and the one last Thursday evening was no exception to the rule. The orchestra seems to enjoy it quite as much as the audience and gives illuminating renditions of the different numbers. The program opened with the overture to "Egmont" (Beethoven), followed by the wedding march and variations from Goldmark's "Rustic Wedding" symphony, Schubert's andante from symphony No. 10, C major, and Liszt's second Hungarian rhapsody. After the intermission came the Mozart "Impresario" overture, two Norwegian melodies by Grieg, and the program ended with "Scenes de Ballet," by Glazounow.

DESIDER VECSEI PASSES THROUGH CHICAGO.

Desider Vecsei, the Hungarian pianist, was a visitor in Chicago for a few hours last week when he passed through on his way to Los Angeles, where he is scheduled to give a series of recitals. Mr. Vecsei, after his tour of the West, will return to Chicago and remain for a short time, as he has many friends in this city. His Chicago recital will not be given until the first of next season, when he will appear in this city at many social functions. He will be the guest of Mr. and Mrs. George L. Hughes.

LAST WEEK OF RUSSIAN BALLET

Diaghileff's Russian terpsichorean artists gave four evening and three matinee performances at the Auditorium during this, their second and last week in Chicago, presenting two novelties in "Thamar" and "Cleopatra," the latter proving the most interesting. Other offerings during the week were "L'Oiseau de Feu," "Les Sylphides," "Carnaval," "L'Après-Midi d'un Faune," "Prince Igor," "Schéhérazade," "Spectre de la Rose" and "Soleil de Nuit," which were repetitions of last week. In "Thamar," Flore Revalles in the title part and Adolf Bolm as the Prince were featured, and the same masters of the choregraphic art won individual successes in "Cleopatra."

The different productions continue to be revelations of gorgeous coloring, displaying the pantomime skill, grace and admirable art of these excellent Russian dancers.

MR. AND MRS. OBERNDORFER IN DAYTON

Mr. and Mrs. Marx Oberndorfer (Anne Shaw Faulkner) have been engaged by the Dayton Symphony Orchestra Association for a lecture on Tuesday evening, February 29, preparatory to the program given by the Minneapolis Symphony Orchestra on March 2. The Board of Education of Dayton will close the schools on the afternoon of February 29, so that two thousand school children may hear Mr. and Mrs. Oberndorfer's stereopticon recital of Wagner's "Ring of the Nibelungen."

NICOLAY TO TEACH IN CHICAGO

Constantin Nicolay, well known basso of the Chicago Opera Association, has joined the faculty of the Conservatory of Chicago in the Auditorium Building, where he will teach until the first of June. Mr. Nicolay will be a power in the musical life of Chicago because of his extensive knowledge of the vast repertoire of grand operas.

Mr. Nicolay will give a Chicago recital on Sunday afternoon, March 12, at Central Music Hall.

CHICAGO MUSICAL COLLEGE NOTES

The program for last Saturday morning's recital in the Ziegfeld Theatre by students of the Chicago Musical College enlisted the professional services of Edna Dunham, soprano, of New York.

The summer prospectus or bulletin of the five weeks' normal session from June 26 to July 29 has just been issued and is most comprehensive with reference to the Normal Public School Music, Dramatic and Expression Department ever issued by the Michigan Avenue School of Music. These three departments will be presided over respectively by Julia Lois Caruthers, Harold B. Maryott and Letitia V. Barnum.

Mrs. Harry L. Minturn, who was an artist student at the Chicago Musical College, completing her course last summer, is now the head of the expression department of St. Katherine's School for Girls, Davenport, Iowa.

Mrs. A. L. James, who was a graduate of the same de-

partment of the college, is one of the head teachers on the faculty of the Academy of the Immaculate Conception at Dubuque, Iowa.

Rudolph Reuter, of the faculty, was the guest artist at the South Shore Country Club, Sunday afternoon, February 27.

Robert White Basso, pupil of Kennard Barradell, of the faculty of the Chicago Musical College, has been engaged by Joseph Sheehan, the tenor, for his new opera company, "The Boston English Grand Opera Company."

Charlotte Bickell, a former student of the Chicago Musical College, is now teaching and playing in Lima, Peru, South America.

Students of Inga Nelson Brown, of the preparatory piano department, assisted by Ethel Overbach, soprano, were heard Friday evening, February 25.

Students of Marjorie Valentine of the expression department, gave a program in Recital Hall, February 24.

The Saturday afternoon classes for children, conducted under the direction of Julia Lois Caruthers, are undeniably the most important adjunct to the musical training of children up to fourteen or fifteen years of age, and the unqualified success with which Miss Caruthers' efforts have been attended since becoming the head of the children's department of the college last fall, has demonstrated beyond a doubt the efficacy of this special training. Parents who have small children studying piano are urged to take advantage of these free classes given Saturday afternoon for the sole benefit of our students.

A CLEVER BERTHA BEEMAN PUPIL

Lifting itself out of the student class by reason of pure merit and a remarkable finesse, was the singing of Helen Whiteside at her Music Hall recital last Tuesday evening in Evanston. Miss Whiteside is the clever pupil of Bertha Beeman, contralto and instructor par excellence, who, since her return from abroad, maintains a studio in the university town.

Miss Whiteside has to recommend her a natural, lovely voice, skill and temperament, together with youth and beauty. Among numbers on a long and difficult program was the Brahms "Wiegenlied," done with a sympathy and charm. The Puccini aria, "One Fine Day," was traditionally true. The "Manon Lescaut" aria was brilliant in the extreme. Her "Villanelle" was tossed off with a skillful and graceful abandon and merited the pleasurable outburst from the audience.

The last proved to be a Shakespeare group, and included "Lo, Here the Gentle Lark" (Sir Henry Bishop), a favorite of coloratura singers, but never presented with greater charm than at this time. On the whole, the work was excellent and deserved the fine accompanying supplied by John Doane, an artist, of this city.

Piano numbers were interpolated by Milchrist Gorkill. This young woman possesses a facile technic, but her interpretations savored of one whose lesson has been carefully learned, and on the whole her work is colorless.

WILL CONDUCT "LOHENGRIN" IN MINNEAPOLIS.

When a big presentation of "Lohengrin" is featured at the great Minnesota auditorium, the Minneapolis Symphony Orchestra, and Ernst Knoch, the Wagnerian opera conductor, formerly of Germany, now of Chicago, will be the two drawing cards of the endeavor. The singers for the principal roles have not been secured definitely as yet, but they will unquestionably be leading stars of the musical firmament. Dr. Krause was instrumental in securing for the direction of the opera's success Mr. Knoch, and the guarantors have arranged to make it decidedly worth while to the director to leave his busy Chicago studio for three weeks' time in order to work with the forces in Minneapolis.

Mr. Knoch is a Wagnerian conductor of considerable fame, having conducted "Parsifal" at Cologne more than twenty times at the Wagner festivals. Owing to the war, Mr. Knoch came to this country, where he was successful in New York and Chicago, especially as director of the Ravinia Park opera here.

MACBURNY STUDIOS

A teacher whose pupils are in demand for all types of musical activity, is Thomas N. MacBurney. Worthe Faulk-

NOTICE TO MANAGERS AND ARTISTS.

The Ravinia Opera Company is now organizing for Grand and Light Opera. The season of 1916 will run for a period of ten weeks commencing July 1, 1916, at Ravinia Park, Chicago, Illinois. The Management is looking for artists of experience and reputation for both Grand and Light Opera. Ravinia stands alone in its reputation in America in high class summer opera. It is the Bayreuth of America. In Grand Opera it produces excerpts from the following Operas:

Carmen, Martha, Faust, Trovatore, Rigoletto, Pagliacci, Rusticana, Secret of Suzanne, Butterfly, Boheme, Thais, Lohengrin, Tosca, Jewels, Hoffman, Aida, etc.

In Light Opera it expects to produce among others the following Operas:

Bohemian Girl, Mikado, Robin Hood, Serenade, Pirates of Penzance, Pinafore, etc.

Address all communications to LOUIS ECKSTEIN, President, The Ravinia Company, 1908 North American Building, Chicago, Ill.

ner has been chosen tenor soloist at the First Methodist Church in Evanston.

Grace Ann Yeager, soprano; Gretchen Ernst, contralto; Clifford Johnston, tenor, and Bruce W. Dickson, baritone, have been engaged as the solo quartet at the First Presbyterian Church of LaGrange.

Walter Diederich, tenor, and John Doane, organist, gave a joint recital at Logansport, Ind., on March 1.

The Orpheus Mixed Quartet—Ethel Geistweit Benedict, soprano; Hazel Huntley, contralto; Worthie Faulkner, tenor, and Fred Huntley, bass—will give a concert at Decatur, Ill., on March 2.

Ethel Geistweit Benedict, soprano; Hazel Huntley, contralto, and Worthie Faulkner, tenor, will sing in "Elijah" at Manhattan, Kans., on March 13.

Bertha Beeman gave a recital at Stockton, Ill., on February 14, and the press of that city is unanimous in the opinion that it was the most successful local musical event in years.

John Rankl, bass-baritone, will sing in "Elijah" at Mason City, Iowa, on March 21.

CHICAGO SUNDAY EVENING CLUB ANNOUNCES CONCERT

The Chicago Sunday Evening Club Choir, O. Gordon Erickson, conductor, will give a program of new choral works, Tuesday evening, March 7, at Orchestra Hall. Mr. Thatcher, a local baritone, will be the soloist, appearing in the Sgambati "Requiem." Other choral numbers to be presented will be "The Mad Fire Rider" (Wolf), "How Eloquent" (West), "Sorrow" (Palmgren), Volga "Boat Song" and "In the Fields" (Rubetz). Fifty members of the Chicago Symphony Orchestra will assist.

ISABEL RICHARDSON FILLING MANY LOCAL DATES

Isabel Richardson, the young dramatic soprano, is filling many local dates, and is constantly being reengaged for more, a fact which speaks for itself.

On Monday afternoon, February 7, she was soloist at the "Operatic Day" of the Lake View Musical Society, singing the aria from "Herodiade," and that from the new opera of Wolf-Ferrari, "Die Neugierigen Frauen." She sang in the "Persian Garden" last week at the Illinois Athletic Club and was immediately reengaged for another performance this month. She appeared with the Chicago Choral Society and with them was engaged for a performance at the Lane High School under the auspices of the Civic Music Association on Sunday afternoon last. Miss Richardson will shortly appear with the Rogers Park Woman's Club, and at Findlay, Ohio.

NOTES

Earl R. Drake and his school orchestra of fifty pieces gave a successful concert at the Gary Theatre, on Thursday evening. Earl R. Drake conducted with his usual skill. Wagner, Verdi, Mendelssohn and Bizet compositions were featured.

Edward Clark, the Chicago baritone, gave an interesting lecture-recital at the Fullerton Avenue Presbyterian Church last Sunday evening.

The Columbia School Chorus, Louise St. John Westervelt, conductor, will give a program at Central Music Hall, Tuesday evening, March 7. Ernest Davis, tenor, and William Griffith Hill, pianist, will assist.

The Marshall Field and Company Choral Society will render Elgar's "King Olaf" at its tenth annual concert to be given at Orchestra Hall, Tuesday evening, April 11. Reed Miller has been engaged as the assisting artist.

Emma Menke, of the faculty of the Mary Wood Chase School of Musical Arts, had charge of the ultra modern operatic program given by the Lake View Musical Society on February 21.

Under the auspices of the Galesburg Musical Union a concert was given Thursday evening, February 17, by the Knox Conservatory Orchestra, William F. Bentley, conductor, assisted by students of the conservatory. The concert was presented at Central Church, Galesburg, Ill.

Edith Mason's Dilemma

Edith Mason, the new soprano of the Metropolitan Opera Company, relates a tale of woe in connection with her recent engagement in Baltimore, where she and Giuseppe de Luca, the baritone, appeared in recital at the Hotel Belvedere.

"When the time came for me to step onto the stage," said Miss Mason, "I was convinced that the evening was going to be a success. The house was packed with a friendly audience and I was in good voice.

"So I walked out, feeling confident of my first group. The accompanist gracefully arranged his coat tails, seated himself and started to play 'Der Nussbaum.' It sounded low in pitch, but being a trifle nervous I thought I was mistaken. When I began to sing, however, I knew something had gone decidedly wrong, but I worried along for several bars, growing more and more worried every second. Finally, when my voice disappeared in the depths, I was obliged to stop, and then I discovered that instead of the highest key I was singing the song in its lowest arrangement.

"My accompanist had ordered the songs by telephone and, depending on him, I had left my music at home. Nearly all the new music was for contralto.

"As you may imagine, there was some scurrying around and rearranging of the program, but the audience was pleasant and took the delay cheerfully.

"It will be some time before I forget those few seconds when I was struggling with the bass 'Nussbaum.'"

Notwithstanding this contretemps, the evening was a great success for both artists.

The audience expressed its appreciation of Miss Mason's art by presenting her with several huge bouquets of roses and a souvenir fan of ostrich plumes.

"THREE CENTURIES OF PRIME-DONNE"

Yvonne de Tréville Charms Brooklyn Audience with Her Unique Costume Song Recital

A recital which stood out prominently among the musical offerings of the past week was that of Yvonne de Tréville at the Brooklyn Academy of Music, on Friday evening, February 25. Despite the inclemency of the weather, a large and appreciative audience gathered to listen to Mlle. de Tréville's unique costume song recital, termed "Three Centuries of Prime-Donne," and refused to



YVONNE DE TRÉVILLE.

leave the hall at the close of the program until the singer graciously consented to give extra numbers.

Mlle. de Maupin of the period of Louis XIV represented the eighteenth century, the songs being "Menuet Chante," by Lulli (1633-1687); "L'Amour Est Un Enfant Trompeur" (Martini), the ever charming "Phyllis" (Anthony Young), and "Pastorale" of Henry Carey (1690-1743). Particularly delightful was the French diction which characterized the first two numbers in this group. Dressed in a costume of brilliant color, made in the fashion of the period, Mlle. de Tréville gave to the part all the coquetry which characterized that period of French musical and social life.

Part Two dealt with the nineteenth century and the Jenny Lind period (1850), and for this group Mlle. de Tréville wore a costume made with a large hoop and her hair after the manner of the great Swedish "nightingale." Indeed, she thoroughly looked the part, and her splendid singing added to the effect. Scandinavian folksongs and the "Mad Scene" from Meyerbeer's "Camp of Silesia," which was especially composed for Jenny Lind, were included in the second group. For the latter Mlle. de Tréville had a splendid obligato played by Cospa Clarpa, flutist, the voice and instrument executing the trills and runs in a most melodious fashion. So enthusiastic was the applause that Mlle. de Tréville at length consented to give an extra, for which she played her own accompaniment.

The twentieth century was represented in Part Three by Mlle. de Tréville as her own charming self. She opened the group with an aria from Charpentier's "Louise," and followed it with four songs of special interest because of their association with the recital giver. These were Charles Wakefield Cadman's "Thistledown," composed for and dedicated to Mlle. de Tréville; Frances Wyman's "Song of Spring," also composed for and dedicated to Mlle. de Tréville; the delightful "Chanson Provencale" of Dell'

Acqua, which the composer arranged for Mlle. de Tréville, and Bungert's "Auf der Bleiche," arranged for this artist by Her Majesty, the Queen of Roumania, Carmen Sylva. Especially delightful was her singing of the Dell' Acqua number, and her interpretation of the Bungert number was full of pathos. The aria from "Ariadne auf Naxos" (Richard Strauss) completed Mlle. de Tréville's programmed numbers, but the audience insisted upon hearing her again.

Florence McMillan at the piano was a delightful accompanist. She also was in costume, adding a final touch to the completeness of the picture.

Oscar Seagle and the New York Critics

Critic vied with critic in doing honor to Oscar Seagle, the illustrious baritone, in writing of his song recital February 21 in Carnegie Hall, New York.

Under the caption, "American Baritone in French Songs—Oscar Seagle Makes Fine Impression at Carnegie Hall," the Tribune said: "Oscar Seagle is one of the ablest singers of songs now before the public. In voice, in style, in intelligence, he rises head and shoulders above the crowd of concert aspirants who throng to our city in the cold months. . . . Oscar Seagle is no mere salon singer, but an artist of broad sweep and resonant voice, well grounded in his art and well schooled. Those who were fortunate enough to hear him yesterday give the old French group of songs, especially the delightful 'Chanson a boire' and 'Chanson a manger,' heard singing of a high order. Delicious old songs they were. Mr. Seagle gave them with a marvelous variety of tone color, a wealth of shading, an impeccable taste. Moreover, his voice production was excellent, free, perfectly controlled, even in timbre."

"Seagle Recital Is Rare Vocal Treat" was the Press headline.

"Mr. Seagle is a singer who delights by reason of his nice appreciation of the qualities of style," said the Sun, "he continues to be one of the most satisfying exponents of song interpretation."

The New York Herald critic observed: "No program made up primarily of French songs has been sung so well this season as was Mr. Seagle's. The opening group contained three old chansons, 'J'entends la Musette,' 'Chanson a boire' and 'Chanson a manger.' With perfect phrasing, smooth tone and even legato he presented them. Delicate shadings of tone made them a delight. The enunciation also was admirable."

The tribute of the Evening Sun was: "When a man can recall Jean de Reszke's voice of gold to a New York house as Oscar Seagle did at times in his Carnegie Hall recital yesterday, there's a reason for much of the applause given to this American pupil of the great predecessor of Caruso."

And the American said: "As ever, Mr. Seagle delighted all who heard him by the beauty of his phrasing, the delicacy of his shadings, and the quality of his voice. He is one of the best artists in the concert field."

Max Jacobs Quartet Plays at Long Branch

On Friday evening, February 18, the Max Jacobs Quartet gave an interesting recital at Long Branch, N. J. The quartet, which consists of Max Jacobs, first violin; Hans Meyer, second violin; Max Barr, viola, and James Lieblich, cello, played the Dvorak quartet on American themes, op. 96; "Interludium" (Glazounow), "Serenade" (Lalo), "Canzonetta" (Mendelssohn), a Desormes polka, violin solos, air on G string (Bach), "Chanson Louis XIII" and "Pavane" (Couperin-Kreisler), "Gypsy Airs" (Nachez), by Max Jacobs; "Bohemian Dance" (Dvorak), "Moment Musical" (Schubert), and "Molly on the Shore" (Granger). They repeated the last number and Mr. Jacobs was requested to give two extras.

A most appreciative audience applauded the excellent work of both quartet and solo player.

Acolian Hall March Schedule Changes

Changes in the Acolian Hall schedule of attractions for March are: Friday, March 10, Ernest Schelling's piano recital will be given in the afternoon instead of in the evening; March 23, afternoon, is the date for Marcella Craft's song recital; Vida Milholland's song recital is postponed from Monday evening, March 20, to Monday evening, March 27.

Daniel Mayer Is Booking for Sybil Vane

Daniel Mayer, the well known London manager, is the personal representative of Sybil Vane, the young Welsh soprano. Mr. Mayer has come over to America especially to supervise Miss Vane's tour and already is booking engagements for next season. Mr. Mayer is making his home at the Biltmore Hotel.

MME. BARRIENTOS ADDS IMPETUS TO SPANISH VOGUE IN AMERICA

Coloratura Soprano of Metropolitan Opera Company Sings
Eleven Times in Twenty-five Days

With her advent at the Metropolitan Opera House in her triumphant debut in "Lucia" and later on in "The Barber of Seville" and "Rigoletto," the charming, vivacious young Spanish soprano, Maria Barrientos, deeply impressed her audiences with her magnetic personality and her high brilliant soprano voice. When this little woman with the fine, delicate hands, the large, sparkling eyes, finished singing her first aria at that initial performance, a wave of applause swept the audience of 3,000, such as is produced only when a great many people are swept by the same emotion. "The audience," said one critic, "had heard a light birdlike voice, but they heard a voice as flexible as it was true; they had heard it in trills, roulades, cadenzas, all as rippling as a living spring, and then after a second's pause had heard her take and hold a note in high E as true as a tuning fork, or Fritz Kreisler on his Stradivarius. Then it was that these thousands of New Yorkers—box holders, standees, orchestra stallites and gallery gods—broke into their rapturous applause, applause that stopped the performance, made up of every kind of joyous shout, a spontaneous shout of approval in the middle of a scene. And so it was only natural that this should be the beginning of New York's Barrientos vogue, that was in complete harmony with the revival of things Spanish, which has ceased not at music and art, but has penetrated even to fashions and food.

New York has not been satisfied alone to see and hear the Spanish prima donna when she sings at the Metropolitan Opera House; it has invited her to sing at its musicales, it had her as soloist at a prominent club. In fact, since Mme. Barrientos first appeared here on January 31, she has sung eleven times in twenty-five days, a record number of appearances for an operatic newcomer.

Society in New York has showered upon her its invitations, it has visited exhibits of her portraits in a Fifth avenue gallery; gowns modeled after hers are shown at a fashionable gown shop. Its women wear combs similar to those she wears in her hair.

"Have you heard Barrientos?" has displaced "Have you seen the Russian Ballet?" in the conversation of the day.

The young Spanish diva, who has taken New York by storm, has had a career which was consistently maintained wherever she has sung. Her high soprano voice, an artistic rarity, has brought her the plaudits of critics and the public on both continents. And withal, there has been personality, that indefinable something, which has always proved a magnet with which she has drawn her audiences closer to her, and through which she has always made friends for herself and for Spain.

Born in Barcelona, in 1885, she entered the Conservatory of Music there when she was only six. She studied piano, violin and later harmony and composition. At twelve, she had graduated, and was ready to continue her studies elsewhere.

And then through the effort she had expended on her theoretical studies her health became undermined, and she was compelled to give up all that was dearest to her in music. Quite by chance she took up singing.

Maestro Bennet, of the Conservatoire, discovered that she had a natural coloratura voice. At fourteen, she was ready to make her debut as a coloratura soprano at the Theatre Novedados in Barcelona. Her success there in the role of Inez in "L'Africaine," and later as Queen Marguerite in "Les Huguenots" was so astounding, that she was called to Italy by the music publishing house of Sonzogno.

On a Saturday she arrived there. On Sunday she received an audition, and was engaged on Monday. Here after a few days she sang the leading role of "Lakme." Massenet at that time assured her that her triumph was sure to come. And he was right, for after that all the great opera houses of Europe clamored for her services. La Scala engaged her, and after that other great institutions of opera. In South America, she became practically a national favorite.

Mme. Barrientos revives in her art the best traditions of the bel canto. She brings back to us with her beautiful voice the operas of melody, for which people have yearned. Here in New York she has revived for an eagerly receptive public "Lucia," "Rigoletto," and now "La Sonnambula." Critics pronounce her unique for her charm of style, for her wonderful vocalization and for her beauty of tone.

After three years of absence from the theatre, Mme. Barrientos reappears and comes to America as a member of the Metropolitan Opera Company.

In her triumphant debut in "Lucia," in "The Barber of Seville," in "Rigoletto," she has received not only the

approval of the critics, but has ingratiated herself to a remarkable degree with the public.

Some Carolyn Beebe Engagements

Carolyn Beebe, pianist, completed, on February 5, a series of musical mornings given at the homes of prominent Brooklyn women. Miss Beebe was heard in works by Gluck, Brahms, Schumann, Chopin, Paderewski, York Bowen, Saint-Saëns, Hamilton Harty, Grainger and Rimsky-Korsakoff. Among the patronesses at these affairs was Mrs. R. Huntington Woodman, wife of the composer. Miss Beebe will give a similar series in Montclair, N. J., on March 1, 7 and 17. At two of these concerts she will be assisted by members of the New York Chamber Music Society, and at the other Gerda Bosley, soprano, will sing.

On March 14, Miss Beebe will play at the White House, together with the members of the New York Chamber Music Society; and on March 9, the society will give another concert at Aeolian Hall, New York.

More Appearances for Clarence Bird

Clarence Bird, the American pianist, will make his third appearance in New York in as many months during this, his first season here, when, on March 25, he takes part in a concert at the Progress Club with Anna Fitzu and Andrea de Segura. Later, Mr. Bird will play at Springfield, Mass., and at New Haven and Hartford, Conn.

Alois Trnka's Violin Recital

Alois Trnka, the Bohemian violinist, gave a recital on Friday evening, February 25, at Aeolian Hall, New York. Mr. Trnka, who has endeared himself to metropolitan violinists and music lovers in general, attracted a large and critical audience. His program consisted of the following numbers: Concerto in E flat, Mozart; "Ciaccona" (violin alone), Bach; "Adoration" (dedicated to Alois Trnka), Joseph; "Slavonic Dance," in G, Dvorák-Kreisler; "Melodie Tartare," Kosloff; "Scherzo Indian," Kolar; "La Campanella," Paganini.

With the opening number, Mozart's E flat concerto, Mr. Trnka interested his audience, and this interest increased greatly when he played Bach's "Ciaccona" (for violin alone). Mr. Trnka, who is an ardent admirer of Bach, played the "Ciaccona" in a masterful manner, and at the conclusion of this difficult number he was rewarded with an outburst of applause which did not cease until the artist had appeared several times to bow his acknowledgment.

"Adoration" (in manuscript), a beautiful composition, with the composer at the piano, was greatly admired. The other numbers of this group, "Slavonic Dance," Dvorák-Kreisler; "Melodie Tartare," Kosloff, and "Scherzo Indian," by Kolar, were played with virility and warmth.

For the closing number Mr. Trnka selected Paganini's "La Campanella," which he played with great brilliancy and tonal beauty.

The artist was recalled many times and responded with four encores.

THEO KARLE *Tenor*

Scores in the Great Northwest

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

GEORGE W. E. ATKINS, VICE-PRESIDENT
NEWCOMB CARLTON, PRESIDENT
BELVIDERE BROOKS, VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

1916 FEB 22 AM 2 48

B576C 45 NL 3 EX

SEATTLE WN 21

FOSTER AND FOSTER

25 WEST 42ST NEWYORK NY

SEATTLE PHILHARMONIC ORCHESTRA WITH THEO KARLE FEBRUARY SIXTEENTH

PLAYED TO CAPACITY TURNING AWAY HUNDREDS OF CONCERTGOERS

MR KARLE CREATED A SENSATION BY HIS EXCELLENT WORK REPEATED

THE CONCERT THURSDAY AFTERNOON TO HOUSE FULL OF ENTHUSIASTIC

PEOPLE WOULD HAVE GIVEN ANOTHER PERFORMANCE IF DATES PERMITTED

CONGRATULATIONS

JOHN SPARGUR

CONDUCTOR PHILHARMONIC ORCHESTRA

We offer MR. KARLE for recital at three hundred dollars for the season 1916-1917. The first artist whose concert price is published.

Sole Managers:

FOSTER & FOSTER, 25 West 42nd, St., New York

SAN FRANCISCANS ENJOY A WEEK FILLED WITH MUSIC

Symphony Orchestra Under Alfred Hertz, Emmy Destinn and Maude Fay Provide First Class Tonal Fare—A New Orchestra for Popular Concerts

San Francisco, Cal., February 20, 1916.

The past week has wound up in a blaze of musical glory. Alfred Hertz, conductor of the San Francisco Symphony Orchestra; Emmy Destinn, in concert at the Columbia Theatre; Maude Fay, with the symphony orchestra in the Cort Theatre and again, in recital, accompanied by Nikolai Sokoloff, violinist, and Guyla Ormay, made up a combination of attractions of the first class.

The concert of the San Francisco Symphony Orchestra took place Friday afternoon, February 18, was attended by Leonard Liebling, editor in chief of the *MUSICAL COURIER*, and an account of that concert, together with the work of Maude Fay, as described by Mr. Liebling, is found in other columns. What Mr. Liebling has written in that regard really covers two succeeding allied events, in so far as the characteristic merits and general considerations relating to orchestra and Maude Fay are concerned; for the symphony concert of Friday was repeated this afternoon, with the identical program of Friday last; and Maude Fay in recital naturally developed the same musical characteristics and accomplishments that were manifested by her at the symphony concert.

MAUDE FAY'S RECITAL

Maude Fay's program at her recital last evening at the Scottish Rite Auditorium included an aria of Chimene, from Massenet's "Le Cid"; "Quella Fiamma," by Marcello; "Se tu M'amì," by Pergolesi; "L'Absence," by Berlioz; "O Bocca Dolorosa," by Sibella; "Sleep, Oh Sleep," from Handel's "Semele"; "Komm Wir Wandeln," by Cornelius; "Immer Leiser Wird Mein Schlummer" and "Ständchen," by Brahms; and "Ständchen," by Richard Strauss. Of the work of Mr. Sokoloff at this recital too much praise can hardly be bestowed. Thoroughly artistic in all regards, the playing was invested with the peculiar picturesqueness and freedom of reading that has made Mr. Sokoloff a leading figure in music in this city, as soloist and also in chamber music ensemble, where he has conducted. The violin numbers included the andante and rondo from Lalo's "Symphonie Espagnole" for the violin; the "Prize Song," from "Meistersinger"; and "The Blessed Damsel," by Debussy. Mr. Ormay, at the piano, was admirable. The attendance was large and the applause for Miss Fay and for Mr. Sokoloff was unstinted. San Francisco warmed up to the occasion—the first appearance of Maude Fay in recital since her return from Europe. Her welcome was, indeed, so warm, that she was overcome by her emotions when singing "Long, Long Ago," and left the stage choked up with glad tears. She returned to explain, saying "I could not sing more." The floral tributes were wonderful in extent and elegance.

EMMY DESTINN'S FAREWELL RECITAL

A splendid welcome was given this afternoon in the Columbia Theatre to Emmy Destinn, the occasion of her final appearance in recital in this city for the present season. Miss Destinn sang the "Ballatella," from "Pagliacci"; "Un bel di," from "Madame Butterfly"; aria, "Ritorna Vincitor," from "Aida"; "Vom Monte Pincio," by Grieg; "Als die alte Mutter," by Dvorák; "Inter Nos," by MacFadyen; "Dich theure Halle," from "Tannhäuser"; "Im Kahn," by Grieg; "Die Post," by Schubert; "Slovak Song," by Kovarovic; "Ave Maria," and "Berceuse," by Gounod, with violin obligato played by Roderick White; also several encore pieces. Miss Destinn sang with great perfection of finish, was in great voice, and she was repeatedly recalled.

PIANO PUPILS IN RECITAL

A largely attended recital by the piano pupils of Vladimir Shavitch was given in the Sorosis Hall, Tuesday evening, February 15. The performers were Mrs. John McGaw and Vladimir Shavitch who played the first movement of Beethoven's C minor concerto, with Reinecke's cadenza, with eminent success, the playing of Mrs. McGaw being a feature; Gertrude Burns, who played "Aufschwung," by Schumann, and rondo capriccioso, by Mendelssohn; Alberta Livernash, playing "Nachtstueck," by Schumann, and scherzo in C sharp minor, by Chopin; Marguerite Rass, who selected for performance "Fille aux Cheveux de Lin" and "Minstrels," by Debussy, and a scherzo by Brahms; the last mentioned being from sonata No. 5; and Leone Nesbit, who played an etude in C major, by Rubinstein; "The Lark," by Glinka-Balakirev; and Moszkowski's "Caprice Espagnole."

MUSICAL ACTIVITY

A general idea of the taste of the San Francisco musical public for good work at this particular time may be gathered from the fact that Mme. Destinn has had two large

audiences in this city in eight days, under the management of Will L. Greenbaum; the two symphony concerts conducted by Alfred Hertz, and the recital by Maude Fay brought \$9,000 into the box offices.

MINETTI TO CONDUCT NEW ORCHESTRA

The San Francisco Examiner makes the following announcement today:

Thanks to the initiative of Giulio Minetti, Eleanor Minetti, Andrew Younger Wood and William Edwin Chamberlain, a new orchestra to give popular concerts at the Civic Auditorium has come into existence.

The "People's Orchestra," as it is named, will have Giulio Minetti, the successor of Fritz Scheel in the old Philharmonic Orchestra, an amateur organization, for director. The orchestra aims to be complimentary to the San Francisco Symphony and in nowise a rival. Indeed its season will commence in April, when the symphony ends. It aims to give music which, while high class, shall have a popular character, such music, for instance, as the "L'Arlesienne" suite of Bizet, the Grieg "Peer Gynt" suites, overtures like Nikolai's "Merry Wives," the dance numbers from "Orfeo," etc.

The estimated cost of the enterprise is \$1,200 a concert, and, to guard against the possibility of a deficit, such as the People's Philharmonic is now saddled with, a guarantee fund of \$6,000 is being sought, each guarantor making himself liable for \$100. In order to make the concerts truly popular, the price of admission will range from fifty cents, the charge for the ground floor, to ten cents for school children. General admission will be twenty-five cents. Guarantors will pay \$25 and receive ten books of five tickets.

Mr. Chamberlain's idea is to duplicate, in San Francisco, the success of the Young People's concerts on the other side of the bay, where children have had the privilege of listening to artists like Bispham and Evan Williams for ten cents. Dr. D'Ancona, of the Board of Education, showed great interest in these concerts, and Mr. Chamberlain hopes that it may be possible to give the final Friday afternoon rehearsals as children's concerts, at which the whole auditorium may be open to the school children at a cost of ten cents apiece.

DAVID H. WALKER.

Roderick White in California

Roderick White is adding to his successes at appearances in the Far West, and has had to refuse four concert engagements since his recent arrival on the Pacific Coast, for he is already playing as much as time and rail connections will allow.

From the California press these notices are culled:

Roderick White, the violinist, scored a marked success with the keen, youthful vigor of his interpretations and delightfully balanced work in his violin numbers. He has possessions which are unusually promising and won a host of friends with his work last night.—Los Angeles Times.

Roderick White is a very young man with a very ancient violin (a Stradivarius of the 1715 period), and the sympathetic interpretation and technic to make his name known in the violinists' hall of fame.—Los Angeles Examiner.

Roderick White is a young violinist of pronounced ability and greater promise. His playing made a very favorable impression and met with the hearty approval of the audience. Mr. White promises to add new luster to the family that has already given to the world Steward Edward White, the author, and Gilbert White, the artist.—Los Angeles Tribune.

Roderick White, the violinist, played with much sweetness and a most exquisite finish. Audiences demand to be somewhat more dominated than White dominates, but there was a rare and beautiful quality about every note of his work.—San Francisco Bulletin.

Mr. White's art as a violinist is pleasing. He has a nice sense of form, good intonation and clean bowing.—San Francisco Chronicle.

Roderick White appeared during the afternoon to share honors with his violin. He plays so easily and quietly that one has to hear a few numbers before you can appreciate his work.—San Francisco Call.

Roderick White, the talented violinist, added to his fame among Santa Barbara music lovers last night in the pleasing program which he gave at his recital at the Potter Theatre. In every chord the touch of true genius was evident and the audience, thoroughly appreciative, sat spellbound at times under his master touch. Mr. White . . . has charmed Santa Barbara audiences before, but last night his recital took on a broader scope and at times his cherished instrument seemed to actually articulate. One of the finest testimonials to his genius was the wrapt attention of his listeners—musical critics who know and appreciate when the musician passes the bounds of mere technic and enters the fields of inspiration.—Santa Barbara News.

Roderick White . . . delighted a most appreciative audience at the Potter Theatre last evening. It was an evening of many musical

delights, as this capable young virtuoso is exceedingly enjoyable in his interpretation of the classics for this master instrument.

Mr. White has frequently been heard in Santa Barbara, and it would seem there is a constant growth while his artistry takes on a greater breadth.—Santa Barbara Morning Press.

LOS ANGELES EBELL CLUB CELEBRATES "DESERT DAY"

Cleverly Constructed Program Adequately Presented—Dominant Club's March Tea.

Los Angeles, Cal., February 21, 1916.

An unusual program was given by the musical section of the Ebells, under the direction of Abby Norton Jamison, on February 7. It was called "Desert Day" and was given by Walter Olney, baritone, and Mrs. Jamison herself as pianist.

Mrs. Jamison is a very gifted woman. Last year she proved her executive ability in the heroic work she did for the Biennial. She has been associated for years with the musical interests of the city—has been president of the Lyric and of the Dominant Clubs in the past years—serving both for some seasons, and has been indefatigable in her service wherever called. She is, moreover, a composer of a considerable number of successful songs. Mr. Olney is a comparative newcomer, but has made many friends by his genuine sincerity and kindness and is the possessor of a fine voice. The program was of real interest because of its clever construction and originality.

DOMINANT CLUB'S "MARCH TEA"

The March tea of the Dominant Club presented a charming little program by Claude Gotthelf, pianist, and Frieda Peycke, whose art it is difficult to name, although she calls her original and delightful compositions "Piano-logues." They run the gamut of many emotions. She presented several new numbers with which she returned from her summer study and vacation.

Mr. Gotthelf received an ovation for he played magnificently. He is leaving shortly for the East, where he will meet Havrah Hubbard, with whom he will tour the balance of this season and all next year. Mr. Gotthelf scored a triumph last summer at the Biennial when he played Cadman's sonata so splendidly and he has a real musical future before him without doubt.

A BUSY ARTIST

Ruth Markell is filling a number of recital dates this season. She was the artist at the last program of the Shakespeare Club, of Pasadena, February 15, giving a most attractive program.

JANE CATHERWOOD.

Mrs. Thilo Becker's Encomiums

Mrs. Thilo Becker, violinist, who, with Mr. Becker, will be heard in New York next season, has been recognized as an artist of unusual merit by some of the world's best critics. Among the foremost of these was Dr. Paul Ertel, the well known critic of the Berliner Lokal Anzeiger.

Dr. Ertel wrote of Mrs. Becker that she "deserved the most especial encouragement." "Technically," he wrote, "her equipment is sufficient to meet the most exacting demands; that which is, however, of more vital importance, is the fact that she is able to give individual coloring to her interpretations and has an intelligent conception of the actual meaning of the art work under consideration."

"All praise to the artist who adds to his or her natural musical endowment the indispensable one of highly artistic ability."

"The unanimous opinion of well known authorities . . . is a conclusive proof that a promising future may be safely predicted for this young artist. This prophecy has in a large measure already been fulfilled . . . She is a young artist worthy of our consideration and attention."

First Sonzogno-Perris Concert

Eduardo Perris, general representative in the United States and Canada for Sonzogno of Milan, Italy, announces the first of a series of vocal and instrumental concerts, under distinguished patronage, on Saturday evening, March 18, in the grand ballroom of the Waldorf-Astoria Hotel, at which only prominent artists will appear. The object is to obtain funds for the foundation of a permanent Italian dramatic theatre in New York City.

A symphony orchestra has been specially engaged for these concerts, the numbers to be performed being from manuscripts, which are the exclusive property of Sonzogno. There will also be interpretative dances, during which two of the foremost terpsichorean artists of the world will appear. Seats can be reserved at the entertainment office of the Waldorf-Astoria.

The program will be announced in full in these columns later.

Virginia Ryan directs the study session of the Junior Euterpeans, of Waco, Texas. At one meeting, questions on the various operas brought forth interesting results, the winner being awarded a book on opera.

PORTLAND AMATEUR ORCHESTRA IS SUCCESSFUL IN CONCERT

Worthy Organization Is Making Excellent Progress in Oregon
Metropolis—Woman's Club Events—Notes

Portland, Ore., February 17, 1916.
445 Sherlock Building.

William Wallace Graham, the able conductor of the Portland Amateur Orchestral Society, led his forty-five musicians in a successful concert on February 10. Mr. Graham, who has occupied the concertmaster's chair of the Portland Symphony Orchestra, presented Mary Schultz, violinist. She played Mozart's A major concerto, with orchestral accompaniment. Miss Schultz made a fine impression. Other soloists were Ruth Agnew, soprano, and Clarence M. Heath, tenor, two pupils of George Hotchkiss Street. They sang in a satisfactory manner. Erna Ewart, who played the double bass, deserves special mention. Beethoven's "Egmont" overture closed the program. This orchestra is making excellent progress.

DR. LANDSBURY LECTURES.

Dr. John J. Landsbury, professor of piano and composition in the University of Oregon, is giving a series of lectures on "Musical Dreams: An Awakening," in the Central Library. The theme of his last lecture was "The Inception of the Motive." These lectures are entertaining and instructive.

PORTLAND WOMAN'S CLUB.

Jane Burns Albert, soprano; Lulu Dahl Miller, contralto; Joseph P. Mulder, tenor; Dom J. Zan, baritone, and Mrs. Warren E. Thomas, accompanist, recently appeared before the Portland Woman's Club. They are numbered among the city's best talent. "Shakespeare in Music" was the subject of the meeting.

NOTES.

Ten thousand school children have heard the Portland Symphony Orchestra play this season. Two more free concerts will be given for their benefit.

Mrs. Ralph C. Walker, of Portland, who is well known here as a pleasing composer-pianist, now is in New York City to publish her works. JOHN R. OATMAN.

Adelaide Fischer Wins Deserved Honors

Adelaide Fischer, the charming young American soprano, at her recent Aeolian Hall, New York, recital, again brought forth flattering tributes from New York critics.



ADELAIDE FISCHER.

At a recent New York concert of the Russian Symphony Orchestra, Miss Fischer substituted for Lina Cavalieri, the soloist who had been billed to appear, with but one day's notice, and sang the program as it had already been arranged. It was the first time that Miss Fischer had been heard with orchestra in New York City, and the result was gratifying, and the reception she won on this evening was one well deserved.

Miss Fischer has had the further honor of being selected by Leopold Stokowski as one of his soloists for the performances of Gustav Mahler's eighth symphony with the

Philadelphia Orchestra, which is to be given in Philadelphia on March 2, 3 and 4, and in New York on April 9.

Tilly Koenen Delights in Salt Lake City

The concert last night at Assembly Hall by Tilly Koenen and the Tabernacle Choir will last in memory as one of the principal music events of the 1915-16 season. It is the first visit of the noted contralto to Salt Lake, and there is good reason to believe it will not be the last. . . . Since her first American tour, noted for the fact that a woman of positive stature and marvelous voice bowed before skeptical audiences a total stranger, but left them captive bound to admiration, and her avowed friends, Tilly Koenen goes on widening the circle of her reputation as "the celebrated" Dutch contralto.

Miss Koenen is not celebrated because she takes American audiences by storm—she was celebrated before she set foot on the American hemisphere. She is not Dutch because of the geography of the Netherlands, but because her parents were Hollandish subjects of the beloved Wilhelmina's forbears and went over to the other side of the globe to help colonize the tropical island of Java, birth-land of this celebrated contralto. And while you are cultivating her personal acquaintance she will tell you, in her jovial mood, to say koen (it has the Teutonic instead of the Celtic inflection); and that she is miss instead of madame. And she's jolly, but she does not tell you so. That fact betrays itself.

That she is jolly well appeared in the midst of her program, in which she sang a group of Dutch kinder songs. With broad accent, in which she did her best to master the idiosyncrasies of English speech, she told the story and translated the text of a doll song ("Poppengedoe"), singing the lay in the original with a nodding and a wagging of the head that was irresistible; and in like manner she translated the song of the two little girls on their way to school the first time (Kyk zoo'n nussig spannetje), and the first tea reception of two young girls (Theeviste), all of these being by a Holland composer, Catharina van Rennes. There were those in the audience and in the choir who were betrayed by smiles of delight (that would have had none too much area had each face been equal to the moon's actual diameter) that they knew the songs and the language. In the same vein was the song of the blacksmith—a Dutch ballad that epitomizes the courtship of a village blacksmith, the betrothal, and voices added to the song of the evening, an ancient cradle folksong of the native Javanese, which is now sung all over the island, sung by the Hollandish mother as well as by the native dusky mammy of Java. Miss Koenen would have left an indelible impression in Salt Lake had her part of the program been nothing more.

. . . Her group by Richard Strauss evinced the tremendous possibilities she would certainly master should she overcome that aversé feeling.—The Herald-Republican, February 14, 1916.

For unalloyed purity and beauty of voice, musical temperament, technic and comprehension of the power of song, Tilly Koenen ranks with the greatest of the numerous great artists who have in recent years appeared in Salt Lake.

It is true that in her program given last night, before an audience that filled Assembly Hall, she refrained from operatic and "showy" numbers, but her sixteen songs covered a range so wide and evidenced a versatility so great as to leave none in doubt that she could, if she chose, sing opera with the same artistry and fine effect.

Miss Koenen's wonderful volume of sustained, pure high tones, always correctly pitched and placed, challenged the admiration of the many singers in the audience, and her exquisite pianissimos, that carried her most subdued phrases to the farthest part of the auditorium, were little short of a revelation.

She sang her scheduled program, but in the first group reversed the order, singing "Die Allmacht" before the second song in Italian. This masterpiece by Franz Schubert was, many thought, the gem of the whole concert. It demonstrated beauty of tone, skill, reverence and splendid interpretation.

Miss Koenen's group of Dutch folksongs, which she charmingly interpreted in English before each number, proved an innovation so acceptable that the suggestion was made by many that other artists might follow her example.

Though not entirely at home when speaking English, Miss Koenen sings her English songs without a trace of accent and with an interpretation that carried the concept that she can phrase as well in English as in Dutch.

In her group of German songs Miss Koenen scored best in "Heimliche Aufforderung" and "Cacile," repeating the latter at the conclusion of the program for an encore.—The Salt Lake Tribune, February 14, 1916.

Tilly Koenen, the famous Dutch contralto, charmed a vast audience with her vocal rendition of classic selections in the Ogden Tabernacle last night. From the first note to the final tone issuing from her melodious voice, the persons who had gathered in the Tabernacle . . . were held in the silence of appreciation of her talent. This silence was broken at the end of each rendition with outbursts of applause that developed into a tremendous volume of sound.

It was the common verdict of the auditors that the famous contralto had more than lived up to her reputation and had again demonstrated that she is not only possessed with a great musical gift, but had taken advantage of the opportunity to develop the talent with which she had been endowed by Nature.—The Ogden Examiner, February 15, 1916.

The famous Dutch contralto, hailing from a town in Java, one of Holland's possessions, made her bow at the Assembly last evening, and carried everything before her. . . . Her middle register primarily, and her upper notes secondarily, are quite remindful of it, while her individual magnetism and her easy, familiar style in facing her audience, suggested again and again the great German singer.

Miss Koenen had an ovation on her entrance, both from the audience and the big choir back of her, and before she had finished one song every one decided that Salt Lake was listening to a finished artist, the possessor of a rich and powerful contralto organ rarely heard outside the Metropolitan opera stage. Her renditions were given in four languages, Italian, German, her own Dutch and English, the latter, while sung with a decided accent, being full of charm on account of the passion and feeling with which the renditions were invested. The English selections included "The Star," "When I Bring You Colored Toys," "Lullaby" and "One Spring Morning." Probably the popular hit of the evening was the Dutch group, the story of which the singer blithely narrated in advance. The effects were charming, and one of the delights was to follow the countenances of the large contingent of the singer's own country folk seated in the gallery. Their raptures reached the ecstatic point. . . . Evening News, Salt Lake, February 14, 1916.

Paul Reimers in Kansas City

Paul Reimers is becoming such a popular tenor throughout the country that it is all he can do to get a "leave of absence" from his out of town coterie in order to keep his New York recital appointments. His appearance at the New York Princess Theatre last Monday afternoon in



PAUL REIMERS.

the second of his "instructive lecture recitals" was practically sandwiched in between trains from Pittsburgh to Altoona, the next date on his calendar.

At Kansas City the Schubert Theatre, where the tenor was heard last week in joint recital with Pablo Casals, was crowded for the occasion and the music critics unanimous in their appreciation.

"Reimers is that rare type of artist," announced the Kansas City Times on February 9; "a singer who places interpretation first. Reimers is not like any other. He has a good tenor voice which he can make upon occasion sound just as he pleases, express much or little, humor or sadness. He commands tones sweet as honey, but never sweet except for purposes of musical wooing or hoodwinking or some other chicanery in which he takes delight.

"It was most delightful in him to recognize the audience's non-German limitations and tell in his captivating English the little stories in the songs. Some of these were French, some American and one was a fine old Russian hymn. There were many encores, and even then the audience was not satisfied—perhaps because Mr. Reimers had been rather a surprise and his singing had a piquancy and flavor rarely encountered. Every seat was filled and there were a few standees."

Mr. Reimers will be heard in Altoona in joint recital with Julia Culp today, March 2, and at Harrisburg, March 3, to be followed by a lecture-recital in Rochester on the 6th.

Two Malkin Music School Recitals

February 27 saw two very large audiences gathered at the Malkin Music School, 10 West 122d street, New York, the first in the afternoon, nearing nineteen elementary pupils, ranging in age from eight to twelve years, perform piano and violin pieces. The efforts of all these boys and girls made plain that there is much talent under process of development at the Malkin School; some did better than others, of course, but all showed diligent study, love of music and capacity for getting on.

In the evening a big audience heard a violin recital by Harry Gitnick, assisted by Pauline Persin, pianist. The violinist played works by Viotti, Schubert, Beethoven, Wagner, Massenet, Levenson, Hauser, and several encores, so great was the enthusiasm. He is justifying the predictions made for him, inasmuch as with study and steady development he is playing with fine artistic impulse and abounding temperament. Mrs. Persin played the Bach-Liszt fugue in A minor, and a Chopin ballad, both from memory, showing unusual technical and musical ability. She, too, won honors, and had to play encores.

Howard Payne College Has Two Senior Recitals

The two mid-year recitals given at Howard-Payne College last week were especially interesting.

M. Dorothy Martinowski presented four seniors from the voice department. The numbers, "Close by the Walls of Seville" ("Carmen"), Bizet, sung by Vivian Cude, and the "Jewel Song" ("Faust"), Gounod, sung by Ruth Besgrove, were received with great enthusiasm.

N. Louise Wright, composer-pianist, presented nine seniors from the piano department. Seven modern concertos figured among the most attractive numbers. The concertos most deserving of mention were the first movement of the Pierre C minor, played by Juanita McRae; the scherzo movement of the Saint-Saëns concerto in G minor, played by Leatha McRae, and the finale of the Raff concerto in C minor, played by Mary Cunningham.

Perhaps the most brilliant performer was Lillian Kappelmann, who played the first movement of the Tchaikowsky B flat major concerto with a dash and clearness which was astonishing in so young a pianist. For a girl of sixteen to play with poise, ease and technical brilliancy, combined with unusual maturity, seems to predict for her a great future.

Hilda Wright, who played three solo numbers, won much applause. The first number, a prelude, No. 12, from a set of preludes, op. 25, by N. Louise Wright, proved her

ability in octave playing. As a proof of the enthusiasm manifested in the piano department of Howard-Payne College, seven piano post-graduate pupils will soon be presented in individual recitals by Miss Wright.

Küzdö Pupils Appear as Individual Recitalists

Among the numerous pupils who have studied with Victor Küzdö, none is more familiar to the concert going public than Helen Dewitt Jacobs, who has appeared often in recital and has assisted at many concerts. Among her recent appearances were a recital and a Sunday evening concert at the New York Hippodrome.

Ollimac Enlow, who also has studied with Mr. Küzdö for several years, has just returned from a successful Western tour. She was under the management of the Redpath Lyceum Bureau, of Chicago.

Sidney Stein gave his New York recital two weeks ago and is at present in Cleveland preparing his program for a recital there. He has unusual ability and gives great promise. Another boy who has been with Mr. Küzdö for almost two years is Willard Osborne. His New York recital will be given the middle of March. He shows evidence of extraordinary talent and possesses remarkable technical ability.

Concert Artists—and Floods!

It is neither a hay wagon ride nor a fishing trip which these two concert artists are enjoying (?), but a strenuous and successful effort to reach their next concert engage-



ARTISTS EN ROUTE.

Molly Byerly Wilson, Concert Contralto (left), Alice Skovgaard, Pianist-Accompanist (right).

ment at Tucson, Ariz., January 25, through the flood conditions which had stopped railway service and washed out bridges.

But energy and pluck will win, and Miss Wilson lost not one of the seventy engagements of her Western tour. She is now in Indiana, beginning a two months' series of Eastern dates. These will be followed by a May and June Canadian tour, making an exceedingly long and busy season for this popular artist.

Spalding Makes Hit in Cincinnati

According to a telegram received from André Benoist, accompanist and personal representative of Albert Spalding, the noted violinist, proved one of the musical sensations of the Cincinnati musical season. On Friday and Saturday of last week he appeared with the Cincinnati Orchestra, on which occasions he performed the Saint-Saëns concerto. He received over twenty recalls and the audience was so enthusiastic in its applause that he was forced to give an encore. By request he played his own composition, "Alabama." It was the first time the number had ever been heard in the "Queen City of the West," and it was received with outbursts of applause.

This has been a busy season for the American violinist. He has made three trips through the Middle West, each time meeting with increasing success. On Monday he appeared in Alliance, Ohio, where he was greeted with a crowded house. From Alliance he hastens back to New York in order to prepare for his recital in Newark, N. J., on Thursday evening. On Saturday he will be heard in Paterson, N. J. On these two occasions he will be assisted by Loretta Del Vallé, the American soprano, who came here from Prague. On March 10 he again starts for the Middle West and will appear at Kansas City, in joint recital with Andrea de Seguro, of the Metropolitan Opera Company. Before the season closes he makes three New York appearances, two with Arthur Whiting and the other with the Harlem Philharmonic Society.

A Florio Pupil Pleases by Her Singing in Bridgeport

At a concert, given by the Musical Club of Bridgeport, Conn., Wednesday, February 23, Jennie Anker Weidenhamer, coloratura soprano, pupil of M. E. Florio, the well known New York vocal maestro and coach, appeared as the soloist. Her offering was the "Caro Nome," from "Rigoletto." The local newspapers praised her artistic singing, among them the Bridgeport Telegram which said:

"All the roulades, trills, brilliant cadenzas and other ornaments of song of the 'Caro Nome,' from 'Rigoletto' by Verdi, were very beautifully sung by Jennie Anker Weidenhamer, her artistic singing with her beautifully trained voice called forth a storm of applause. As an encore she delightfully sang the famous Arditi waltz ('Se Saran Rose'), which will be long remembered by those who had the privilege of listening to her singing."

During the season the music committee of the Women's Club, of Louisville, Ky., has arranged a number of interesting events. Caroline Barbour is chairman of this committee.

FANNIE BLOOMFIELD ZEISLER PIANIST

IN AMERICA, SEASON 1916-1917
For Available Dates, Address ALINE B. STORY, 5749 Woodlawn Avenue, Chicago

Steinway Piano Used

GARRISON R. E. JOHNSTON

SOPRANO METROPOLITAN OPERA COMPANY

1451 Broadway
New York

ANNA CASE LYRIC SOPRANO of the Metropolitan Opera Co.

For Concerts and Recitals, address FRED O. RENARD, Mgr., 316 West 79th St., N. Y. City

SEASON 1916-1917 MRS. H. H. A. BEACH M. H. HANSON

437 Fifth Ave.
New York

STEINWAY PIANO USED

DUFAU COLORATURA SOPRANO

Concert Recital

Chicago-Philadelphia Grand Opera Co.

Concert Direction MAURICE FULCHER, McCormick Building :: CHICAGO

FISCHER EVANS Joint Recitals

Planist

Basso-Cantante

Management: MR. IRIS PENDLETON
Tower Building :: Chicago, Ill.

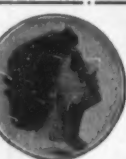
VAN YORX THEO. Tenor

Studios: 21 West 38th Street
3701 Greeley New York

ARNOLDE STEPHENSON MEZZO-SOPRANO

SEASON 1916-1917

Management: M. H. HANSON, 437 Fifth Avenue, New York



MARCELLA CRAFT

PRIMA DONNA SOPRANO

ROYAL OPERA, MUNICH

Now in America

Management: Concert Direction M. H. HANSON,

437 Fifth Avenue, New York

DR. WILLIAM C. CARL

Announces the Winter term of the

GUILMANT ORGAN SCHOOL

Twenty-five Students now holding Students aided in securing positions
New York Positions Send for new catalogue

44 West 12th Street

New York

SEASON 1916-1917

VERA BARSTOW

VIOLINIST

Recital and Concert Engagements Now Booking

Management: M. H. HANSON, 437 Fifth Avenue

NEW YORK

CINCINNATI ORCHESTRA PLAYS FRANCK SYMPHONY

**Albert Spalding Enthusiastically Welcomed as Soloist
with Dr. Kunwald and His Musicians—Violinist
Gives Masterly Rendition of Saint-Saëns B
Minor Concerto—Other Local Happenings**

Cincinnati, Ohio, February 26, 1916.

Although containing only three numbers, this week's pair of symphony concerts will be considered to have furnished one of the most enjoyable programs of any during the present season when the latter shall have been concluded. There are just two reasons for this, the first being the performance of César Franck's symphony in E minor and the second the playing of Albert Spalding, the American violinist, who scored a big hit with his interpretation of the Saint-Saëns violin concerto in B minor. Of course, there might be added the smooth and efficient work of the orchestra and the inspired readings of Dr. Ernst Kunwald, but these things have been so common of late that they are now taken for granted by patrons of these concerts.

The Franck symphony must be considered as probably the most successful venture in the field of symphonic venture ever undertaken by any composer outside of those of pure German strain. Possibly an exception might be made in favor of the Russian Tchaikowsky, yet even he has in none of his works reached the real depths and the wonderful ability in the development of his themes which his Belgian contemporary has attained in the symphony in question. It is the great seriousness of purpose, the shunning of all outward effect for its own sake and the expression of lofty sentiment in particular which stand out most prominently in Franck's music. Even the mere tyro will easily recognize these qualities when coming under the spell of his art, especially as exemplified in his D minor symphony. It is an example of the modern symphony in its best aspects.

Dr. Kunwald's reading of the work proved that he had gone to the very depths of its emotional and technical expression and that nothing had escaped his sympathetic research into the meaning of the composition. Adding to this the quick response of the men to their leader's slightest hint and their technical finish in performance, it can easily be stated that the playing of the symphony was a remarkable achievement.

The "Freischütz" overture closed the program and was given a brilliant performance, serving at the same time to relieve the strain of the emotional experience the audience had passed through during the presentation of the Franck symphony.

Albert Spalding, the soloist, more than fulfilled all expectations with the Saint-Saëns concerto. With his pure, beautiful tone, his technical excellence and his musicianly interpretation, no less than with his modest appearance, he at once captured the hearts of his listeners and held them throughout. He was forced to respond to an encore.

"POP" CONCERT

Last Sunday's popular concert at Music Hall again brought out an overflowing attendance to listen to a thoroughly enjoyable program, of which the "Sylvia" suite of Delibes was one of the most popular features. All of its four component pieces were beautifully read and presented, and public enthusiasm demanded more. This was granted by the genial conductor, who had his men repeat the famous "pizzicato," to the intense satisfaction of all concerned.

The well known Volkmann serenade, with cello obligato, also was highly approved of by the auditors, who seemed to be especially struck by the work of Julius Sturm, principal cellist of the orchestra. They demanded a response on his part and were requited with a rendition of Chopin's nocturne, op. 9, No. 2. In both of these numbers Mr. Sturm upheld his reputation for tone quality and effective musical interpretation.

The opening number was the march from Gounod's "Queen of Sheba," stirringly played. This was followed by Auber's overture to the "Mute of Portici." Other numbers were the "Oberon" overture, Haydn's largo in F sharp, the prelude to the third act from "Lohengrin" and the Strauss waltz, "Geschichten aus dem Wiener Wald."

CULP QUARTET PLAYS NOVELTIES

The Culp Quartet has made it a special point at each of its concerts up to the present time to place at least one

novelty upon its program. This organization gave the second of this season's performances at the Woman's Club auditorium last Wednesday evening. This time the audience was regaled with two very interesting numbers heard here for the first time. The first of these was a fugue from one of Max Reger's string quartets, a work in the usual solid and interesting style of the composer, which accentuated strongly the technical and artistic efficiency of the organization. The other novelty was a quartet from the pen of the modern Russian, Taneiev, full of romanticism and partly of great brilliancy, altogether a remarkable work, worthy of repetition as the occasion arises. Especially to be commented upon are the colorful andante, the brilliant "Giga," and also the great skill of the composer in handling the characteristic effects of the combination of instruments for which the work is written.

The Culp Quartet gave the work a fine interpretation and a smooth performance, further displaying its ability also in the Mozart quartet in D and the "Italian Serenade," by Hugo Wolf.

It is a highly important work which this group of musicians is doing. Considering the short period of time of its existence, it has attained a high grade of efficiency and is destined to assume an even higher plane of influence in Cincinnati musical affairs than it now occupies, although this is not by any means to be underrated. Certainly the good wishes of Cincinnati music lovers will follow its development with great interest.

CINCINNATI CONSERVATORY NOTES

Conservatory affairs are looking up most decidedly at present. Large numbers of affairs are constantly being given and many more are being planned for the immediate future. A short review of the last two weeks, taking in only the more important recitals, discloses as one of the outstanding features a post graduate recital of piano numbers by Myra Reed, who is a talented pupil of Marcian Thalberg. Miss Reed has been heard here often and her work has been much appreciated. In her last recital, however, a noticeable improvement was seen over all her previous work. The young artist is said to be eagerly preparing for a concert tour in the near future. If her performance last Wednesday evening may be taken as an earnest she will without doubt score a success. Her program was heavy in technical and musical requirements and received most satisfactory treatment.

Bessie Larkin, pupil of Theodore Bohlmann, was another conservatory piano pupil to make a hit. Her recital took place a week ago Friday evening and proved the solidity of her training no less than her own gifts. At the close both teacher and pupil were the recipients of sincere congratulations for duties well done.

Minnie Tracy last Thursday presented her first pupil in individual recital. This was Phyllis Johnston, a young singer, who went through her evening in good shape and showed that the engagement of Miss Tracy was a move upon which the conservatory should be congratulated. Assisting Miss Johnston were Gertrude Isenberg, who played the accompaniments efficiently, and Katherine Russel, who delivered several piano numbers intelligently and interestingly.

February 16 pupils of John Hoffman gave a well selected program. Among the performers were discovered a number of fine voices, whose possessors are assured of a good future through the efforts of their talented and experienced preceptor.

CINCINNATUS.

Harpist Who Holds Rare Honors

Heard at Waldorf-Astoria

Astrid Ydén, the young Swedish harpist, who recently came to this country, appeared at the annual breakfast of the Woman's Press Club, New York, on Saturday last, February 26, through the courtesy of Victor C. Winton. Miss Ydén holds honors from several of the foremost academies abroad. Leading critics of London have said that Miss Ydén is "endowed with a rare ability of individual interpretative power, which makes the harp in her hands a musical instrument of unlimited resource for solo purposes." Miss Ydén has the rare quality of simplicity and a true understanding of music, and foreign critics say that she has created a new standard for the art of her glorious instrument. She graduated from the Royal Academy in Stockholm with special honors, and later was a pupil of John Thomas, "Harpist to the King and Queen of England," and won the degree of L. R. A. M from the Royal

Academy of Music in London, and also the degree of L. R. C. M. from the Royal College of Music in London.

At the Press Club, Miss Ydén played Saint-Saëns' fantasia, op. 95, the "Harmonious Blacksmith" of Händel-Thomas; "Folkeviser," Grieg, and Hasselmann's "Folletta." The audience was deeply impressed by the playing of these numbers, and when the applause had subsided the chairman of the day remarked: "No wonder the harp is spoken of as the instrument used in heaven."

Sara Buchanan Huff, chairman of music of the Press Club, then presented Miss Ydén to the audience with the words: "It is a rare event for the club to have so great an artist at one of its meetings, and we feel honored, and I want you to know what a beautiful and generous thing Miss Ydén has done for us today."

Mrs. John H. Flagler sang some charming English songs, and there were a number of famous speakers, among them Hudson Maxim, Eleanor H. Porter and Rufus Steele. Gertrude Atherton was a guest of honor.

A RESOURCEFUL PIANIST

How Ernest Schelling Kept His New Haven Engagement Despite a Train Wreck

Ernest Schelling came near losing not only his New Haven concert date, but also his life, on Washington's birthday. The pianist was on the morning outgoing train bound for New Haven which came within about a hundred yards of crashing into the wrecked train on the New Haven line. The front car, in which the pianist and his wife were riding, was quickly turned into an improvised emergency coach and the musician Schelling proved himself as apt with his hands at first aid as at piano playing. For an hour he "stood by the ship" and contributed his services along with those of the other passengers who rendered aid.

Mr. Schelling prides himself upon never having disappointed an audience, and consequently, after an hour of volunteer assistance, he realized that he must find some way of reaching New Haven before 4 o'clock, the hour at which he was scheduled to play. As no one was permitted to leave the train, he finally was forced to drop off the rear platform unnoticed and take the road leading into Bridgeport. A steady stream of motors and wagons impressed into ambulance service was going in the direction of the wreck, but not a single vehicle toward Bridgeport. After a long, cold walk, he finally reached the Bridgeport station, only to find that all train service was suspended, and he was thus no nearer getting to his destination than before. But determination and a little dollar suasion carried the day and finally he obtained a makeshift taxi to convey him to New Haven.

At exactly five minutes to four a cold, hungry and dirty pianist reached the concert hall to find that six members of the accompanying orchestra were stalled in the train he had just left. And here comes in the indomitable will, resource and adaptability of Ernest Schelling—"booked to appear"—"he will appear." New Haven had the privilege of hearing the pianist play the "Suite Fantastique," his own composition, in manner that New York never has, and probably never will have. Not only was he the piano soloist as announced, but as he noticed the gaps in the orchestral force he supplied with his own instrument the missing part for the harp, the oboe and the first horn. Just as he was starting on the motive for the absent clarinet that gentleman slipped into his place on the platform, and so spared the pianist from being practically the orchestra's soloists in toto.

His appearance in New Haven was made with Horatio Parker and the New Haven Symphony Orchestra.

Sulli's New Song an Effective Concert Number

Giorgio M. Sulli, the well known New York specialist in voice culture, finds time occasionally for composition. One of his most recent works is a concert song for soprano called "The Messenger of Love." It is dedicated to Carmen Melis, and there is no question of the song's effectiveness as a concert number. It allows the singer to show vocal skill in bravura passages, sustained notes, expressive melodies, and brilliant climaxes. But the song is not easy and should not be attempted by singers who have not had considerable training. The accompaniment is not particularly difficult, and is especially written for the piano. The "Messenger of Love" is published by Luckhardt & Belder, New York.



ARTHUR HERSCHMANN BACH FESTIVAL

Soloist, this season, of the famous Bach Choir of Bethlehem, Pennsylvania, and other oratorio societies of note.

Address: SPIZZI & CAMPANARI, Managers

"A Baritone Worth Hearing" (NEW YORK WORLD)

Dr. J. Fred Wolle, Conductor

1472 BROADWAY, NEW YORK

PIANOS IN PARIS

Weber & Steck Pianos. Pianolas. Pianola-Pianos

We invite comparison with any and all French makes both as regards quality and price.

RENTING FOR MUSIC STUDENTS A SPECIALTY

THE AEOLIAN CO., 32, AVENUE DE L'OPERA

SULLI'S BIRTHDAY MUSICAL

Friends, Pupils and Admirers Honor Distinguished Vocal Master

Friends, admirers and pupils of Giorgio M. Sulli gathered at his studio, 1425 Broadway, New York, on the evening of February 23, to wish him happiness and good health, the occasion being his birthday. It was significant of the respect and affection of Sulli pupils for their teacher that in addition to their contributions of flowers and rich presents, their gayety and feeling of happiness expressed their joy in seeing Mr. Sulli the recipient of unanimous congratulations.

As it was to be expected, almost all his pupils were called upon to take part in a delightful musical program, when even those who have taken but a few lessons gave proof of Mr. Sulli's teaching. Nevin's "The Rosary" and Schumann's "Gypsy Life," arranged for mixed quartet, were sung by Mary A. Williams, Florence Swain, Raphael Odierma and Edward Marshall with splendid effect. Adela Lacey, in the old song "O Notte," by Puccini, revealed a sweet mezzo-soprano voice, surprising the audience when told that she had but six months of lessons. Tosti's "Ideale" was sung by William H. Hoeffler, who possesses a pure tenor voice; "Volkston," by Hildach, and "Ich hab' ein kleines," by Bungert, gave opportunity to Mary A. Williams to display a soprano voice of fine qualities, and her enunciation of the German was excellent.

Mr. and Mrs. John Black, soprano and baritone, gave a masterful rendition of the fine duet by Gotze, "Calm as the Night." A pure and sweet soprano voice, delicate and passionate, was revealed by Terese M. Slevin in Meyerbeer's "Roberto il Diavolo," and a rich, velvet-like mezzo was heard when Florence Dressler rendered Holmes, "The Call of Spring." Frances Norton then sang the valse from "Romeo et Juliette," by Gounod, and her singing showed a pleasing, brilliant, pure lyric soprano voice, her French diction being worthy of comment. An astonishingly rich, powerful contralto voice for a girl in her teens is that of Marguerite Virrill, who sang Mascagni's "Canzone" from "L'Amico Fritz."

The scene and duet from "Cavalleria Rusticana" was next heard, the work of two good artists. Gladys Morrison, an attractive young artist, displayed a rich and powerful dramatic soprano voice and aroused the enthusiasm of the audience; the part of Turiddu, sung by Giuseppe Martellotti, gave him a chance to reveal a promising tenor voice, full in the medium, and endowed with powerful and brilliant high notes; Florence Swain sang the part of Lola with charm and brilliancy. This was one of the most enjoyable numbers of the program, for it showed the patient work of Mr. Sulli in preparing his pupils for professional careers, especially that of opera. They will be heard in public performances of that opera next March.

Another splendid dramatic soprano voice, warm, full of artistic resources, was that of Elvira Epifani, a young Italian, who sang a difficult aria from "Ruy Blas," by Marchetti. Received with enthusiasm was the aria from Mozart's "Magic Flute," sung in the original key by Loretta Hallisy, an artist-pupil of Maestro Sulli, who sang the high F's with ease. Rita Rotellini followed, singing the famous "Preghiera" from Puccini's "La Tosca," which she rendered in very artistic manner, displaying a promising dramatic soprano voice.

Another opera number was the duet from Verdi's "Travata," sung by two of Mr. Sulli's best pupils, Erminia Bocard and Joseph J. Dawes, soprano and baritone. They will soon be heard in the public performances of that opera, which Mr. Sulli will conduct himself for the benefit of the families of Italian soldiers, and great success can be expected if all the performers are as good as Miss Bocard and Mr. Dawes. The rich and beautiful soprano voice of the former, blended in a very artistic manner with the powerful and warm voice of the baritone.

Anna Byrd, an artist-pupil of Mr. Sulli, who has been studying with him for more than three years, is a splendid singer of whom any teacher might well be proud. Her voice is a real dramatic mezzo-contralto, full of tempera-

ment, with a wide range, of great volume, and at the same time is endowed with a sweet mezza-voce and rich with musical feeling, qualities which she had ample opportunity to display in the aria from "La Favorita," by Donizetti. A revelation was the voice of Annie Lee Andrews, who sang the difficult aria from "Rigoletto," which requires range, purity of voice, and great flexibility, all qualities to be found in the voice of Miss Andrews, who closed the aria with an E natural above high C, attacked and sustained for more than two and a half measures with such ease and freedom that she was received by a storm of applause.

The Labor Temple Quartet, of which Mr. Sulli is director, and which is composed of Mrs. G. M. Sulli, Mrs. Byrd, Temple Black (the only one who is not a pupil of Maestro Sulli) and Sterling Hall, gave a delightful and highly artistic rendition of the "Barcarolle" from the "Tales of Hoffman," and the Moszkowski "Dance," where the beautiful soprano voice of Mrs. Sulli, who closed the last piece with a splendid B natural, and the powerful, deep bass voice of Mr. Hall, blended perfectly with those of Miss Byrd and Mr. Temple.

When an audience hears about two dozen pupils of a teacher and finds all to sing in an artistic way and in a pleasing manner, without the least sign of effort, the natural conclusion is that Mr. Sulli is a real teacher of singing.

A reception followed the program and refreshments were served, when the charming hospitality of Mrs. Sulli was much admired and Mr. Sulli received congratulations upon the success of the musicale and of his pupils, together with those of his natal day.

THREE PHILHARMONIC PROGRAMS

Thursday and Friday Pair of Concerts, a Special Young People's Event and a Sunday Matinee—Josef Stransky and His Men Give Brilliant Performances Assisted by Noted Soloists

Gustav Mahler's fourth symphony, which was the principal work on the program of the New York Philharmonic concerts in Carnegie Hall on Thursday evening and Friday afternoon last week, has been heard twice before in the metropolis—in 1904 and 1911—and consequently it hardly calls for the detailed description which a new work demands. Since the composer himself directed the last performance of it here, in 1911, a number of newer and very advanced compositions have been played to New York audiences, with the result that some portions of the Mahler symphony do not now seem as strange and far-fetched as they once appeared to be. The truly lyrical parts of the score, with their folksong character, proved to be good music, which is likely to age very slowly and to give pleasure for many years to come. Of course, Gustav Mahler indulged his passion for odd and unexpected effects in this symphony as well as in his other works—as, for instance, the part for a soprano voice in the last movement. But the work is melodious throughout and often gives evidence of genuine, deep feeling. Conductor Josef Stransky and his splendid body of instrumentalists gave a very good account of this music. The applause which greeted each movement showed that the audience thoroughly enjoyed the work.

May Peterson sang the none too vocal voice part in the finale of the symphony with clearness, correct intonation and beauty of voice. She unquestionably redeemed the least interesting movement of the work from tediousness.

Ernest Schelling played the piano solo parts of César Franck's "Symphonic Variations" and Paderewski's "Polish Fantasia," both of which works are written for piano and orchestra. Neither of these works is particularly effective in public unless they are played with that brilliant vigor which Ernest Schelling always brings to his performances. He added what the compositions lack. César Franck's work is particularly solid and symphonic. The pianist overlooked none of the fine workmanship of that modern classical score and he brought out the themes with admirable clearness, no matter how cleverly the composer had hidden them in ornamental variations, and masked them in complicated counterpoint. He practically carried his audience by storm, notwithstanding the fact that the audience had recently been dampened and buffeted by the sleet driven by the winds and the slush rushing underfoot. He was equally successful in the less solid but more romantic work by Paderewski.

The other numbers on the program were Mendelssohn's excellent operatic overture, "Ruy Blas," and the humorous

"Till Eulenspiegel," symphonic poem by Richard Strauss. Needless to say, the Philharmonic forces made light of the difficulties and very much of the musical beauties of these scores.

YOUNG PEOPLE'S CONCERT.

An alert and inquisitive audience of young people, among whom were many no longer young, gathered in Aeolian Hall last Saturday afternoon to enjoy the music made by the Philharmonic Orchestra under Josef Stransky, and by Percy Grainger at the piano.

Percy Grainger appeared to be the favorite, especially among the young—not that Percy Grainger is a pianist for children, or that the Philharmonic Orchestra gives pleasure only to the old. But there is a personality about a soloist that is lacking in an orchestra. Besides, the pianist played plain melodies with strong rhythms and his few, well chosen words explaining his old English and Irish dances helped to make friends for him among the audience. He played Chopin's B minor octave study, Schumann's romance in F sharp, the "Flower" waltz from Tchaikowsky's "Nut Cracker" suite, transcribed by Percy Grainger, and a number of English and Irish folksong arrangements, as well as a few compositions in an English dance style by the pianist himself.

The "Leprechaun's Dance," the march jig, "Maguire's Kick," "Shepherd's Hey," Irish tune from Derry, were the folksong transcriptions. Mr. Grainger also played brilliantly the piano part of Grieg's concerto with orchestra, and he was obliged to add several extra numbers.

The Philharmonic Orchestra contributed the "Sorcerer's Apprentice," by Dukas, and "Les Preludes," by Liszt. Both of these works have been played frequently of late by the Philharmonic, and perhaps to better advantage in the larger Carnegie Hall. Any sound above mezzo forte is practically wasted in that charming recital hall of the Aeolian building, and the great orchestra of the Philharmonic Society is powerful enough for the entire structure. But Josef Stransky judiciously controlled the superfluous volume of his orchestra and gave a performance of the well known works which appeared to please the audience very much. The humor of the French score by Dukas was a little beyond some of the children, and the augmented triads which abound in this music were too much like discords for a few of the children, who showed their disapproval very decidedly to each other during the performance, but applauded loudly at the end. Nicolai's "Merry Wives of Windsor" overture might please the children, young and old, and be a welcome revival to some of the adults.

SUNDAY AFTERNOON PROGRAM.

At the February 27 Sunday afternoon concert of the New York Philharmonic Society, Pablo Casals, cellist, was the soloist in the Saint-Saëns concerto in A minor, op. 33.

An enjoyably interesting offering of the afternoon was the Charpentier Impressions of Italy: "Serenade," "At the Fountain," "On Muleback," "On the Summits" and "Naples."

Following the intermission came the variations and fugue for orchestra on a theme by Mozart, op. 132, which have been given a frequent hearing this season by Mr. Stransky and his men.

"Chant Negre" and "Valse Triste," by A. Walter Kramer, and the Strauss overture, "Die Fledermaus," were the other contributions to the afternoon's musical entertainment.

Sarto Scores in Rhode Island

Andrea Sarto scored in "The Messiah" at Providence recently, according to these two excerpts from the press of the Rhode Island city:

"Mr. Sarto's deep, strong bass-baritone is particularly adapted to the solo work he was called upon to perform, and he sang with spirit and force."—Providence Tribune.

"Mr. Sarto met the demands of the bass with the same qualities notable in Miss Morissey, singing with forceful restraint and showing himself both competent and sincere."—Providence Journal.

Large Orders for Seagle Records

Initial orders for the new Oscar Seagle talking machine records, "Lead, Kindly Light" and "Nearer, My God, to Thee," amount, it is reported, to 10,000.

MAUD ALLAN :- 1916-1917

YOLANDA MÉRÓ SCORES WITH THE PHILADELPHIA ORCHESTRA

Pianist Again Reveals Prodigious Art—Leopold Stokowski and His Instrumental Forces Cover Themselves with Glory

Philadelphia, Pa., February 26, 1916.

The expert pianism of Yolanda Méro, who in three widely separated appearances has won a host of admirers in this city, and two favorite numbers from the pen of Debussy, placed this week's concerts of the Philadelphia Orchestra among the most pronounced popular as well as artistic successes of the current musical season.

Philadelphia audiences seem to have developed a strong taste for the gorgeous and unusual in music. Certainly these are the outstanding qualities of the Debussy "Nocturnes," "Clouds" and "Festivals" and the second Liszt concerto which was Mme. Méro's offering. The pianist played the work in the same prodigal spirit of abandon in which Liszt wrote it. And the delicate treatment of detail which has always been a note worthy phase of her art was pleasingly evident in this instance.

Leopold Stokowski's broad catholicity of taste and intuitive feeling for the good and true in music wherever it is to be found enabled him to read Debussy and Schumann—the second symphony—with equal skill and power. His men played in the same spirit. The concluding number of the program was "Sakuntala," the popular.

A PUPILS' RECITAL

Pupils of the Leefson-Hille Conservatory gave their ninety-third concert last Friday evening. Anna Vining, Joseph Smit, Geraldine Ely, Edith Minsky, Allen Cranes, Samuel Salkin, Reba Stanger, Magdalena Jakob, Anna Regan, Lea Langevin, Gertrude Borton, Rose Stanger, Rose Minsky, Mary McCarthy, Anita Kilcoyne, Evelyn Tyson and Fanny Loos took part. H. P. Q.

Some Past and Forthcoming

Engagements for Will Rhodes

That Will A. Rhodes, Jr., is a popular tenor with the music lovers of Pittsburgh and the general public of Pennsylvania and Ohio may be easily determined from the fact that almost invariably his appearance leads to a reengagement sooner or later. February 24, he was heard in concert at East Liverpool, Ohio, and on the 25th he sang at Aspinwall, Pa., a return engagement as a result of a successful appearance there with the Bohemian Orchestra, February 18. On March 14, Mr. Rhodes will appear as soloist with the Carl Bernthaler Trio of Pittsburgh, at Wilkensburg, Pa., and on the 17th he sings at Bellevue, Pa. He will be heard at Youngstown, Ohio, on April 27, singing some selections from grand opera and appearing in a concert adaptation of "Pinafore" with the choir of the Central Christian Church of that city.

Last year Mr. Rhodes sang at the annual concert of the Connellsville (Pa.) Military Band, and as a result of his success on that occasion, he has been offered a return engagement on April 3. During Lent, Mr. Rhodes will sing at four Sunday afternoon concerts in Pittsburgh, the works to be given being "The Crucifixion," "Olivet to Calvary" and Gounod's "Redemption." Another church engagement for Mr. Rhodes is as soloist with the choir of the M. E. Church of Perrysville, Pa.

Rose Laurent's Song Recital

Rose Laurent, a young soprano, made her New York debut in a song recital, on Sunday evening, February 27, at the Harris Theatre, before a large and enthusiastic audience.

Miss Laurent, who possesses a voice of beauty and charm, delighted the audience with her artistic singing of "I Due Tarli," Zandonai; "Visioni Invernale," Zandonai; "Lamento Provençale," Paladilhe; "Carnaval," Fourdrain; "Komm lass uns spielen," Bleichman; "Frühlingssehnsucht," Bleichman; "Liebesfeier," Weingartner; "Waldeinsamkeit," Reger; "Lover's Litany," Kramer; "For a Dream's Sake," Kramer; "Dearest," Homer, and "My Lover, He Comes on the Skee," by Clough-Leigher.

Clarence Adler played a group of five piano solos, consisting of: "Danse Negre," Cyril Scott; impromptu, G major, Schubert; etude, F major, Chopin; nocturne, F minor, Chopin, and scherzo, B flat minor, op. 31, Chopin. It is almost needless to state that Mr. Adler's playing was greatly admired.

Harry Gilbert accompanied in a highly artistic manner.

Herschmann Sings for Engineers

Arthur Herschmann, baritone, who has made a good name for himself in his various appearances in New York, was recently heard in a joint recital with Hans Kronold, cellist, before the Engineers' Club.

WINTON AND LIVINGSTON FORM NEW MUSICAL MANAGEMENT

Energetic and Capable Young New Yorkers in Partnership

Announcement was made editorially in last week's issue of the MUSICAL COURIER that Victor C. Winton, the manager, had formed a partnership with John H. Livingston, Jr., the well known New York advertising man. The news of this organization, which promises well for the promotion of artist's interests, has



JOHN H. LIVINGSTON, JR.

come as an agreeable surprise in the music and trade circles. Mr. Winton has become well known in musical activities in this country, and since his entrance into the managerial field at the first part of the current season, he has done splendid work for those artists under his care, having achieved special prominence in connection with his work for George Dostal, the tenor.

Mr. Winton has been the recipient of a thorough musical training, having studied violin under Hans Sitt at the Leipsic Conservatory, and later under Otto Sevcik in Vienna. He was for some time officially connected with the MUSICAL COURIER, first as its representative in Vienna, then in the New York headquarters, and later as its



VICTOR C. WINTON.

New England representative in Boston.

In John H. Livingston, Mr. Winton has selected a partner who will undoubtedly prove his worth to the concern and to the business end of musical activities, as the former has won a record for his advertising abilities. At present he is the sole proprietor of the advertising concession on the Fifth Avenue Bus line, and is also prominently identified with the advertising on Town and Country. That Mr. Livingston

should now interest himself in the managerial business in a serious way, is the logical outcome of his activity during the past two years as personal representative for Adelaide Fischer, the young American soprano, whose first and second Aeolian Hall recital appearances have won her gratifying applause.

The combination formed by these two capable young men promises much that should be favorable to artists, especially to those who are to be under their management, for it has been learned that the policy of the agency is to be on the basis of personal representation, and non-competition, as sole artists in a single line of musical endeavor are to be on their lists.

SYMPHONY SOCIETY'S UNUSUAL PROGRAM

Schoenberg's "Kammersymphonie" Brought to First New York Hearing by Walter Damrosch

On Sunday afternoon, February 27, Aeolian Hall, New York, was crowded as usual, when the Symphony Society, conducted by Walter Damrosch, presented a number of attractions in an unusual program.

First of all came a "Kammersymphonie" by Schoenberg, a work which, the conductor said, reminded him of the Scotchman's idea of heaven, where seventeen bagpipes played a number of different tunes all at once. No doubt the performance was correct, though a few mistakes could have made no difference to music critics of only thirty years' experience. A few extra sour notes in such a stream of vinegar would have been engulfed in the general acidity.

Alexander Saslavsky played the solo part of Chausson's "Poème" for violin and orchestra, and earned the genuine applause and many recalls he received. He produces a beautiful tone, and has not grown mechanical in style, as too many concertmasters become with orchestral playing.

Lucien Schmit pleased his hearers very much with his easy manner and musical tone in his performance of Boellman's "Symphonic Variations" for cello. He, too, was called to the front for several volleys.

A small orchestra without violins played a long and tedious serenade by Brahms. Walter Damrosch is honest and conscientious in his desire to find novelties for his

patrons and he cannot please all tastes with every work. But this dull, turgid, monotonous and academic treatment of peasant themes did not excite a New York audience. It does a great composer no good to play his least satisfactory works.

Saint-Saëns' much more pleasing serenade for violin, cello, piano and organ brought the concert to a close. Saint-Saëns has the grace and lightness necessary for a serenade; Brahms has not. Who but Brahms would leave out all the bright instruments and select only the dark hues of violas, cellos, basses and bassoons for the principal parts of a serenade?

The Saint-Saëns work was played by Messrs. Saslavsky, Schmit, Hough and Damrosch.

Horatio Connell a Favorite with University Audience

February engagements for Horatio Connell, the basso, included an appearance at Radcliffe College, Cambridge, Mass., on the 16th; at Harvard University, on the 17th; at Yale University on the 21st; at Princeton, on the 22nd; and he will appear also at St. Mary's School, Dobbs' Ferry, N. Y., on March 19. In Schubert programs, Mr. Connell's numbers are "Der Lindenbaum," "Aufenthalt," "Huntsman, Rest," "Der Doppelgänger," "Du bist die Ruh," "Frühlingstraum" and "Wohin?"

Julia Heinrich, soprano, and Arthur Whiting, pianist, are the artists appearing with Mr. Connell.

CLEVELAND PUPILS HEARD

First of Fifteenth Annual Series of Public Concerts at West Side Musical College

At the Cleveland, Ohio, West Side Musical College, Stephen Commercy, director, announcement has been made for the first of the fifteenth annual series of public concerts by the pupils of the advanced and academic departments, assisted by members of the faculty, Wednesday evening, March 1. The program was as follows: "Zampa" (eight hands, two pianos) (Herold), Evelyn Aiken, Bessie Hunter, Ella Hewlett and Daisy Willauer; "Piccolo Fantasia" (four hands, two pianos) (Brahm), Viola Stoffel and Hazel Ross; "Carnival of Venice," theme and variations (Paganini), Isadore Samuels; "Etude de Concert," op. 7 (four hands, two pianos) (Ketterer), Gertrude Giesler and Agnes Leibold; "Galop Brillant," op. 71 (six hands, two pianos) (Wollenhaupt), Lillian Schraegle, Marie Doyle and Emmaline Haber; waltz from "Faust" (Gounod-Liszt), Hazel Terrell; "The Swan" (Saint-Saëns) and "Pizzicato Polka" (Gilbert), College Orchestra, John L. Putz, director; "Ballata-Bizzaria" (twelve hands, two pianos) (Pagnoncelli), Margaret Green, Mildred Kaufman, Lulu Kolb, Irene Spilker, Stella Dangel and Norma Suesse; "Midsummer Night's Dream" (four hands, two pianos) (Mendelssohn), Ethel Lovell and Clara Mutchler; "Zither," theme from a fantasia (Burgstaller), Louise Sic; "Oberon" (eight hands, two pianos) (Weber), Jessie Bunnell, Annabel Smith, Margaret Wurmnest and Mattie Le Vake; "Norma" (four hands, two pianos) (Bellini), Irene Finkes and Stella Geist; vocal selection, Zella B. Porter, supervisor of vocal department; "Rigoletto" (Verdi-Liszt), Lida M. Clancz; "Tannhäuser March" (four hands, two pianos) (Wagner), Jennie Skeel and Irene Musil; violin duo, Concerto, op. 39 (DeBeriot), Spencer Frese and Leonard Schaeffer; "Grande Valse" op. 66 (six hands, two pianos) (Rummel), Olivia Schroeder, Ruth Tuck and Meta Eisele; "Humoreske" (sixteen hands, two pianos) (Dvorak-Commercy), Anita Sigmier, Marion Spidell, Hazel Golder, Helen Brady, Edna Robinson, Dorothy Smith, Caroline Bauer and Leona Waltz; "Shadowland" (Gilbert), College Orchestra.

Monica B. Allmayer was the accompanist.

Interesting Recital at Pittsburgh Musical Institute

On Tuesday evening, February 15, an interesting recital was given at the Pittsburgh Musical Institute, Pittsburgh, Pa., by Rose Leader, contralto; Esther Havekotte, violinist; assisted by B. Marie Martsoff and William H. Oetting, accompanists. Miss Havekotte opened the program with the Vieuxtemps concerto in A minor, and her other program numbers included two Kreisler arrangements, that composer's "Tambourin Chinois," and the introduction and rondo capriccioso of Saint-Saëns. Miss Leader sang "Care Selve" from Handel's "Atalanta," "Night is Falling" (Haydn), the recitative and aria "My Heart Is Weary" from Goring-Thomas' "Nadeschda," "At Night on Terrace High" (L. M. Genet) and three songs in manuscript. These new songs were "Refusal" (Patty Stair), and two by Anna Priscilla Risher, "Winter" and "O, Mistress Mine."

Other recent events at the Pittsburgh Musical Institute, include a students' recital on Friday afternoon, February 25; a recital by Gordon Stanley, pianist, assisted by Jean Gros, tenor, on Friday evening, February 25; and on Tuesday evening, February 29, Dallmeyer Russell in the second lecture-recital on the "Sonata and Its Development."

The Alberto Jonás Club

A new musical club has been founded in New York which bears testimony to the extraordinary success of the well known piano virtuoso and pedagogue, Alberto Jonás. This eminent Spanish artist left Berlin, where for ten years he had made his home, a little over a year ago, and established his residence in New York City. It was not long before students from all parts of the country came to him to study, which in a way is not remarkable, for students from well nigh every country went to study with him in Berlin.

Thirty-five of his private pupils have recently founded a musical club which bears the master's name. The club meets every week on which occasion instrumental and vocal program are given. The officers of the club are Mrs. Sybella Clayton-Bassett, of Salt Lake City, president; Henrietta Gremmel, of Dallas, Texas, vice-president; Frank C. Hunter, of Omaha (Neb.), secretary; Mollie Hourigan, of

Brussels (Belgium), chairman of the program committee and treasurer.

Alberto Jonás has been made honorary president of the club.

SYBIL VANE'S NEW YORK DEBUT

Small Slinger with Big Voice

Sybil Vane, the diminutive Welsh soprano, was heard in her first New York recital on Wednesday afternoon, February 23, at Aeolian Hall. Miss Vane is widely known in England, having sung with great success the role of Gretel in "Hänsel and Gretel" at Covent Garden, in London, and having been heard otherwise extensively in England and Wales.

Her program was calculated to display the versatility of her gifts. The opening numbers, "My Heart Ever Faithful" (Bach) and "With Verdure Clad" (Haydn), gave evidence of an oratorio voice and an interpretative adaptability in that line. When she next appeared it was in the operatic excerpt, "Un bel di Vedremo," from "Madame Butterfly," which she sang with every inch of her 4 feet 9 inches stature. In her first numbers she had displayed much feeling, but it was in the aria of the unfortunate little Japanese maiden that she let herself go and sang



Photo by White.

SYBIL VANE.

with absolute abandon. She followed this with the very difficult Tchaikowsky "Adieu Forests," from "Jeanne d'Arc," and the Bachelet "Chère Nuit," and delivered both with great interest and met their difficulties with marked skill. In the Bach-Gounod "Ave Maria," Miss Vane had the assistance of Otta Gygi, violinist, and Frederick Schlieder, organist.

At her next appearance her numbers brought out other interpretative gifts of the singer, that of touching sentiment, insinuating nuance and archness in the Scotch air, "Within a Mile of Edinboro Town," the Irish airs, "Reynardine," "I Know Where I Am Going," and the "Weaver's Daughter"; in the Welsh song, "The Ash Grove," and, in English, "The Last Rose of Summer." To conclude, Thomas' "Je suis Titania," from "Mignon," was brought into requisition, which showed the breadth of her versatility, the flexibility and color of her voice and the scope of her range.

To sum up, this "pocket prima donna," as she has been called in Europe, has a voice in no way proportionate to her size; in fact, it might be said to be in inverse ratio, so big it is. Its purity, vibrant quality, extent of range, and beautiful schooling equips her for various phases in musical work, as her program showed, and that she has abundance of temperament no one who heard her on Wednesday afternoon can have any doubt. She is a young singer barely out of her teens and one who unquestionably will be heard here much more often in the future.

Richard Hageman accompanied.

ERIE SOPRANO'S DEBUT

Marie Quinn Makes Professional Bow—Luther Memorial Church Has New Musical Director

Erie, Pa., February 4, 1916.

Under the capable management of S. Gwendolyn Leo, Mary Quinn, Erie's rapidly rising soprano, gave her debut recital in the Masonic Temple Concert Hall, and won a most pronounced success in this her initial professional appearance in her home city. Gifted with a lyric soprano voice of extensive range, which shows effects of thorough and careful training, a winsome stage presence and a sincere musical understanding, especially in the distinctness of her diction and excellency of her phrasing, Miss Quinn is destined to make a name for herself on the concert stage. She has been one of Winifred Eggleston's most energetic pupils for the past five years, and the latter has been the recipient of many congratulations on the success of her artistic pupil. Mrs. Victor Vaughn Lytle, pianist, the assisting artist, gave a group of numbers and the Mendelssohn rondo capriccioso. Mrs. Lytle's playing was captivating to say the least, in addition to a keen musical perception and a superb technic, she has an abundance of temperament which enables her to color her interpretations at will, the rendering of the Mendelssohn number was possessed of sound brilliancy. Both Miss Quinn and Mrs. Lytle were applauded to the echo in their work and encores were the rule after every programed number. Flowers were presented the artists in profusion and the Erie music loving public will feel much interest in watching the success which Miss Quinn is sure to meet with in her work. Miss Leo, one of Erie's most enterprising managers, is to be commended in presenting Miss Quinn in so successful a debut.

PIANO PUPILS IN RECITAL

Mrs. Carl Burdick recently presented a number of her piano pupils in a delightful afternoon recital at her studio on Myrtle street. Mrs. Burdick numbers among her students, many who show marked talent.

NEW DIRECTOR AT LUTHER MEMORIAL CHURCH

Clyde Miller, baritone, for many years past soloist at the First Methodist Church, has been engaged as director of music at the Luther Memorial Church to succeed W. E. Hirt, resigned. Mr. Miller's many years of church work fit him admirably for this important post, as the Luther Memorial Choir under the efficient direction of Mr. Hirt has come to be one of Erie's foremost singing organizations.

WILSON ROOT BUSHNELL.

CONTRALTO AGAIN HEARD AT ST. MARK'S

Marie Morrissey Substitutes at Last Minute and Pleases in Former Position

Gaul's "Holy City" was given a noteworthy performance on Sunday evening, January 30, at St. Mark's M. E. Church, Brooklyn, N. Y. There was a large chorus of solo voices, many of them chosen from the Brooklyn Apollo Club; the church quartet; a trumpet quartet; William Armon Thayer, organist, and Paulin Schwartz, pianist. An interesting feature was the appearance of Marie Morrissey, contralto. Miss Morrissey was for six years the soloist at this church, and when she left the choir last spring to become contralto soloist at the Fifth Avenue Presbyterian Church, New York, she was presented with a diamond bracelet by the people of the church. Owing to the sudden indisposition of the contralto soloist, Miss Morrissey was called upon at 7 o'clock Sunday evening, while a guest at the home of Hon. Lewis H. Pounds, president of the Borough of Brooklyn, to fill the place. Needless to say, Miss Morrissey's singing charmed her audience, and she was given a sincere welcome, for St. Mark's still claims her, even though she has transferred her activities to Manhattan.

Mme. Buckhout Returns from Tour

Mme. Buckhout, the soprano, has been on a short tour, embracing cities in Pennsylvania, New Jersey and New York. Everywhere she was received with tokens of popular appreciation, and especially was this the case where she had reengagements. February 18, she sang Marguerite in "Faust," in concert form. February 22, she was at the Laurel House, Lakewood, where society folk paid her the attention she always wins. February 24, she sang at Atlantic City, and February 26 in Yonkers.

JULIA CLAUSSEN

Season 1916-1917 Tour Booking

Management: Loudon Charlton, Carnegie Hall, New York

MASON & HAMLIN PIANO USED

YSAYE SOLOIST WITH LIVERPOOL PHILHARMONIC SOCIETY

Belgian Violinist Arouses Interest and Gives Characteristic Performance—Sir Henry Wood Is Guest Conductor
—Remarkable Boy Pianist Silts Audience
—Harrison Concerts

22 Fern Grove,
Liverpool, England, January 31, 1916.

There has been very little doing during this month, with the exception of the seventh and eight concerts of the Philharmonic Society. At the first one Sir H. J. Wood was the guest conductor and created a sensation by his masterly orchestration of Moussorgsky's piano suite, "Pictures From an Exhibition," which he has transmogrified into a magnificent concert piece that is certain to make a success whenever adequately presented. The significance of the various "impressions" was greatly enhanced by Rosa Newmarch's admirable program notes, without which there is little doubt the performance would have lost much of its effect. By this remarkable example of practical musicianship Sir Henry has gained fresh laurels and gives rise to the anticipation that even more important results may be expected from his experienced pen.

The interest of the concert was accentuated by the presence of Eugen Ysaye, who gave characteristic renderings of the solos of Mozart's G major concerto (No. 3) and that in D, by Wieniawski, which he subsequently followed by the finale from the Mendelssohn concerto. The overtures, "Sakuntala" (Goldmark) and "Britannia" (A. C. Mackenzie) formed the prelude and postlude of a list of well contrasted compositions.

The succeeding concert was under the direction of Adrian Cedric Boulton, of whom I have had occasion to write about pretty often of late. The program was initiated by Bach's "Brandenburg" concerto in G for strings and included a Haydn symphony, Hubert Parry's variations in E minor, and a very interesting suite on Flemish songs, by Arthur de Greef, the eminent pianist and special exponent of Grieg. This suite is quite out of the common and will be a welcome item when it is once known. It is quite original in treatment and the scoring is excellent throughout. A sensation was caused by the wonderful playing of young Solomon, who is not only a finished executant but a musical thinker, of whom much will surely be heard in the future. Though not apparently more than fourteen years old, his playing is characterized by big tone, eloquent phrasing and complete command of chiaroscuro, which aggregation of attributes were thoroughly tested in Liszt's "Hungarian" fantasia and "Liebestraume," Mendelssohn's "Rondo Capriccioso" and some Chopin examples. The clever youth scored an emphatic success and already occupies an exalted position among the world's virtuosos. Arthur Steurbart, of the Antwerp Lyric Theatre, contributed songs by Diaz, Benoit and Bizet.

HARRISON CONCERTS.

The orbit of Percy Harrison's third concert tour of the present season touched Liverpool on January 26, when a larger audience than usual occupied Philharmonic Hall. As usual, Mr. Harrison had secured a party of first rate artists, viz., Agnes Nicholls (Mrs. Hamilton Harty), Lucy Nuttall, Alfred Heather and Frederic Austin, vocalists; Albert Sammons, violin; Marie Novello, piano soloist, and Hamilton Harty, accompanist. Details are perhaps unnecessary, but that the concert was a pronounced success admits of no doubt, and if there has been a temporary setback as regards financial prosperity, there is no doubt that Mr. Harrison's brave stand in adverse times will reap its reward when things adjust themselves and normal conditions prevail. Cramer & Co., as usual, attended to the local arrangements.

MUSICAL DIRECTORY FOR 1916.

Rudall, Carte & Co., London, have sent me, as usual, a copy of their Musical Directory for 1916, a work that is nearly as well known on your side of the Atlantic as it is on ours. Proof of the usefulness and vitality of the book—which occupies nearly 500 pages—is evidenced by the fact that it has now reached its sixty-fourth annual issue, and has become a necessary adjunct to the reference authorities of the teaching fraternity and others engaged in musical business. Space will not admit of further particulars regarding the contents of this valuable compilation, the price of which is only 3 shillings (73 cents).

W. J. BOWDEN.

A Combs Conservatory Pupil Pleases in Recital

On Thursday afternoon, February 24, Mildred Shaughnessy, contralto, gave a song recital at the Combs Broad Street Conservatory of Music, Philadelphia. Assisted by Genevieve Shaughnessy, violinist, and Virginia Snyder, pianist, Miss Shaughnessy presented an interesting program, made up of songs by Mendelssohn, Duranti, Tschaiowsky, Liszt, Schumann, Bemberg, Debussy, Masse-

net, Grieg, Strauss, Combs, Rogers, Carpenter and Brahms. Her voice is a contralto of rich musical quality and wide range. She was at her best in the Schumann and Debussy numbers which were interpreted with marked intelligence. Violin numbers by Rehfeld and Mendelssohn gave pleasing variety to the program.

CINCINNATI ORCHESTRA ACTIVITIES

Successful Tour Completed—Members of Orchestra Appear as Soloists at "Pop" Concerts—A Boston Appreciation of Program Themes

Cincinnati, Ohio, February 23, 1916.

The Cincinnati Symphony Orchestra, under the direction of Dr. Ernst Kunwald, has just returned from what has been one of the most successful and at the same time the most strenuous tours of its existence. Six concerts were played in five different cities on five different days. Although the tour was a difficult one, involving as it did, traveling through snowy country with frequent changes of trains and limited hours of rest, the organization was more than rewarded for its busy week by the splendid success which attended every concert. These were not only above reproach artistically, but fulfilled another important mission, that of encouraging and promoting the love of good orchestral music in the various communities which the orchestra visited. Concerts were given in Grand Rapids, Port Huron, Detroit, Mich.; Toledo and Bluffton College, Ohio.

An attractive novelty given at the recent series of concerts was the "Rondes des Printemps" (Rondo of Spring-time), by Claude Debussy.

The popular concerts given on alternate Sunday afternoons are performing a valuable service to the orchestra in presenting to the public the various gifted members in the personnel of the organization. Julius Sturm, first cellist of the orchestra, who has concertized both abroad and in this country, has appeared frequently and always with success. At the last concert he played a cello solo in a serenade for strings by Volkman. As an encore he played a Chopin nocturne with harp accompaniment. Another popular artist of the orchestra who has appeared on tour as soloist is Joseph Vito, the harpist, whose performances always arouse enthusiasm. The clarinet and the French horn were played recently with striking effect by Joseph Elliot and Gustav Albrecht respectively. The zither, played by Carl Wunderle, first viola player of the orchestra, has often been introduced as a solo instrument and been remarkably well received. Others in the orchestra who have appeared with gratifying success are Ignace Argiewicz, cellist; Nikolas Koulouki, flutist; A. DeBusscher, oboe. In the list must be mentioned Emil Heermann, concertmaster, who, with Mr. Sturm, has appeared not only at the popular concerts as soloist, but also at the regular symphony concerts.

Not only the Cincinnati Symphony Orchestra, but the orchestral programs are establishing a reputation for distinctive worth, the latter making an impression for several excellent features in far off Boston. The following letter received by Kline Roberts, manager of the orchestra, speaks for itself. It is from W. Lynnwood Farnum, organist and choirmaster of Emmanuel Church, of Boston. He writes: "Thank you for sending me the two programs of the Cincinnati Symphony Orchestra. I wanted them to show to some people here on account of their containing themes of great works in musical notation. I in company with many others wish very much to have such included in the Boston Symphony programs and have many signatures to a petition to this effect. Such themes as you have printed are a wonderful help to the listener." The themes referred to are those which are printed in the analyses of the symphony numbers found in the programs.

Valuable Indorsements for Otto T. Simon

Otto T. Simon, conductor of the Home Club Chorus, of Washington, D. C., has received the following letter from Secretary of the Interior Lane, regarding the singing of that chorus at the opening of the Pan-American Congress recently:

Dear Professor Simon—I send you herewith a letter which I have received from Secretary Lansing and which I thought you would like to have.

Cordially yours,

FRANKLIN K. LANE.

The letter from Secretary of State Lansing reads as follows:

My Dear Mr. Secretary—At the suggestion of the Department, the Home Club Chorus of the Department of the Interior, by your permission, was good enough to open the Second Pan American Scientific Congress, which convened on December 27 last, by singing the Pan American hymn preceded by the "Hallelujah" Chorus from "The Messiah." The chorus sang superbly and gave a lofty and inspiring touch to the opening session of this important congress.

I desire, therefore, to express through you to the director and members of the chorus, my sincere thanks for the splendid contribution which they made to this distinguished international meeting and my profound appreciation of their generous cooperation in the work of the congress.

Sincerely yours,

ROBERT LANSING.

SAN CARLO OPERA COMPANY PLAYS TO FINE BUSINESS AT WIDEAWAKE SALINA, KANSAS

Capacity Audiences Wax Enthusiastic Over Splendid Performances by Fortune Gallo's Organization—Notes

Salina, Kan., February 24, 1916.

The first appearance of a first class opera company, the San Carlo Opera Company, in this town, at Convention Hall, brought out one of the most distinguished and largest audiences ever assembled here. Three performances were given—"Lucia," "Cavalleria Rusticana" and "Pagliacci" and "Aida." The house was sold out, and the season proved an artistic and financial success. Salina, a town of 12,000, can boast of being the smallest town in the country supporting grand opera.

Fortune Gallo, the managing director of the company, deserves a great deal of credit for the work he is doing in bringing opera to the smaller towns throughout the country. He has gathered around him a company of artists that show sincerity in their work. It is an ensemble that is bound to be successful wherever it appears. The writer has for many years seen opera at the smaller opera houses in Europe, and feels safe in saying that on the average the operas in Europe were not produced any better, and many times not quite as good.

Angelini conducted all performances entirely from memory and everything moved smoothly under his guidance. Among those who received special honors were: Edvige Vaccari, as Lucia; Stella de Mette, as Santuzza; Sofia Charlebois, as Nedda; Marie Kaestner, as Aida; Carolina Zawner, as Amneris; Agostini, as Edgar and Canio; Salazar, as Radames; Graziani, as Turiddu; Antola, as Tonio; Modesti, as Amonasro. The chorus was well balanced and sang well. James Kimball, who was instrumental in bringing the opera to Salina, will reengage the company for the next season. The community is indebted to this gentleman for his commendable effort.

NOTES.

E. A. Haesner, teacher of voice, presented some of his students in public recital at St. John's Lutheran Church. A large crowd attended this recital. The first half of the program consisted of arias, the second of Lieder and songs. The audience showed approval of the work done by hearty applause. A piano student of Emmet McConchie assisted on the program. Mrs. F. D. Blundon, Blanche Shaaf, Florence Kirtland and Ruth Hartmann acted as accompanists.

Paul Utt, teacher of voice and head of the music department of Wesleyan Methodist College, presented Alberto Salvi, harpist; Margerite Austin, violinist, and Florence Hedstrum at the college chapel in a concert. A very enjoyable program was presented and the artists were heartily applauded. H.

Mrs. Henry Smock Boice Pupils Sing

Effie May Pooler, of Waterville, Me., is spending the winter in New York, and studying singing with Mrs. Henry Smock Boice. Her former teacher was Mrs. Frank Hubbard, of Waterville. Miss Pooler is preparing a program for a concert which is to be given by the Waterville Festival Chorus, and she is to be the leading soloist on this occasion, some time in May. Miss Pooler has a very sweet voice of wide range and considerable power. She sings in Italian, French and German, as well as English, and has a good repertoire. The Waterville Chorus is a branch of the Maine Festival Chorus, William R. Chapman, conductor.

February 23 there was another very interesting tea at the Boice studios, in the Coronet, 57 West Fifty-eighth street, New York. Miss Pooler sang several numbers, as did also Miss At Lee and Miss Demarest. March 18 Miss Baxter will give an evening of songs at the Boice studios, assisted by Miss Topping, pianist.

Mrs. Cheney's Delightful Musicales

Mary Elizabeth Cheney, vocal teacher, gave a musicale in her beautiful studio, Carnegie Hall, New York, on Sunday afternoon, February 27. Mrs. Cheney delighted a large and fashionable audience with her artistic singing of "Come, Beloved," Handel; "Chanson Tendre," Bemberg; "Lied der Rosaura," Wolf-Ferrari; "Waldeinsamkeit," Max Reger, and "Wie Melodien zieht es mir," by Brahms. Ida E. Bach, soprano sang "Im Kahne," Grieg; "The Swan," Grieg; "Der Nussbaum," Schumann; "Sylvellin," Sinding; "Es schrie ein Vogel," Sinding, and "Psyche," by Paladilhe.

Lillian Robertson acquitted herself well at the piano.

FOUNDED JANUARY, 1880

OLDEST, LARGEST AND BEST MUSICAL PAPER
IN THE WORLDPUBLISHED EVERY THURSDAY BY THE
MUSICAL COURIER COMPANY
(Incorporated under the laws of the State of New York)ERNEST F. EILERT, President
ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

Telephone to all Departments: 4292, 4293, 4294, 7357 Murray Hill
Cable address: *Pequar*, New York

NEW YORK, THURSDAY, MARCH 2, 1916.

No. 1875

LEONARD LIEBLING	EDITOR-IN-CHIEF
H. O. OSGOOD	ASSOCIATE EDITOR
H. I. BENNETT	MANAGING EDITOR
ALVIN L. SCHMOEGER	BUSINESS MANAGER

OFFICES AND REPRESENTATIVES

RENE DEVRIES GENERAL REPRESENTATIVE
J. ALBERT RIKER EASTERN TRAVELING REPRESENTATIVE

CHICAGO HEADQUARTERS—

RENE DEVRIES in charge, 610 to 625 Orchestra Building,
Chicago. Telephone Harrison 6110.

BOSTON AND NEW ENGLAND—

V. H. STRICKLAND in charge, 31 Symphony Chambers,
Boston. Telephone Back Bay 5554.

PACIFIC COAST REPRESENTATIVE—

FRANK PATTERSON,
300 Arroyo Drive, Pasadena, Cal.

UNITED STATES AND CANADA

ARLINGTON, ARK.—A. Hobson Strick, Osage College.

BALTIMORE, MD.—Mrs. Henry Franklin, 114 Hawthorne Ave., Roland
Park.BLACKWELL, OKLA.—Mrs. Vencie Beauchamp West, 808 W. Black-
well Avenue.

BUFFALO, N. Y.—Dr. Edward Durney, 208 Raynes Street.

CHARLOTTE, N. C.—John George Harris, 222 North Tryon Street.

CINCINNATI, OHIO.—Louis G. Starn, 2555 Park Avenue.

CLEVELAND, OHIO.—Mrs. Dolores Reedy-Maxwell, 10112 Hampden
Avenue.

COLUMBUS, OHIO.—Emily Church Beahan, 1296 Bryden Road.

DALLAS, TEXAS.—Rose Tobias, 1326 Canton Street.

DAYTON, OHIO.—W. L. Blumenfeld, 480 Arcade.

DENVER, COLO.—Agnie Clark Gleister, West Court Hotel.

DES MOINES, IA.—Gustav Schottel, 4107 Kingman Blvd.

DETROIT, MICH.—Jeanie M. Stoddard, 84 Valpey Blvd.

DULUTH, MINN.—Gustav Flaten, 405 East Superior Street.

EL PASO, TEXAS.—T. E. Shelton.

ERIE, PA.—William R. Bushnell, Wesleyville, Pa.

FORT WORTH, TEXAS.—Mrs. J. F. Lyons, 1411 Hemphill Street.

HARTFORD, CONN.—R. D. Peattie, 450 Main Street.

HOUSTON, TEXAS.—Samuel Levine, 3706 Helena Street.

INDIANAPOLIS, IND.—H. H. Thomas, 511 Indiana Pythian Bldg.

KANSAS CITY.—Genevieve Lichtewalter, 600 Studio Bldg.

LA FAYETTE, IND.—Louis M. Boer, La Fayette Cons. of Music.

LAWRENCE, KANS.—Dean Harold L. Butler, University of Kansas.

LINCOLN, NEB.—Mrs. R. A. Lee, 555 East Midway.

LINDSBORO AND SALINA, KANS.—E. A. Haeberer.

LOS ANGELES.—Mrs. Jane Catherine Wood, 439 Blanchard Bldg.

LOUISVILLE, KY.—Katherine Whipple-Dobbs, 425 Fourth Avenue.

LYNCHBURG, VA.—Julian T. Baber, c/o Daily Advance.

MEMPHIS, TENN.—Mrs. A. Deany, DuBose, Apt. 25, 760 Adams St.

MILWAUKEE, WIS.—Mrs. F. W. Carberry, 779 Farwell Ave.

MINNEAPOLIS, MINN.—Ruth Anderson, 49 N. Eighth Street.

NEWARK, N. J.—T. W. Allen, 671 Broad Street.

NEW ORLEANS.—Harry T. Leach, Box 79.

OKLAHOMA CITY, OKLA.—Alfred Price Quinn, Terminal Arcade.

OMAHA.—Jean P. Duffield, Haldrup Bldg., 1920 Farnam Street.

PHILADELPHIA, PA.—Harold Parry Quickell, 5808 Upland Street,
West Phila.

PITTSBURGH, PA.—Hollis Edman Darvany, 5012 Friendship Ave., E.E.

PORTLAND, ORE.—John R. Ostman, 445 Sherlock Bldg.

PROVIDENCE, R. I.—Mrs. Antoinette Hall-Whitlock, 7 Congdon St.
Tel. Angell 3028 W.

ROCHESTER, N. Y.—Elizabeth Casterton, Board of Education.

ST. JOHN, N. B., CANADA.—Anne L. Lucin, 128 Duke Street.

ST. LOUIS, MO.—May Birds Dittler, 4618a W. Bell Avenue.

ST. PAUL, MINN.—Francis C. Boardman, c/o St. Paul Daily News.

SALT LAKE CITY, UTAH.—Fred C. Graham, 514 McIntyre Bldg.

SAN ANTONIO, TEX.—Mrs. Stanley Winters, 530 W. Woodlawn Ave.

SAN DIEGO, CAL.—Trudell Gray, 1256 Fifth Street.

SAN FRANCISCO, CAL.—David H. Walker, 238 Balboa Bldg.

SYRACUSE, N. Y.—A. R. Everts, 3725 Midland Avenue.

TORONTO, CANADA.—Ray Clifford Hamilton, 35 Huntley Street.

WASHINGTON, D. C.—Dick Root, 1627 Sixteenth Street.

WELLINGTON, NEW ZEALAND.—Marcus Plimmer, Dominion Office.

WICHITA, KANS.—Ralph Brooks.

WILMINGTON, DEL.—Sam M. Rachlin, c/o Every Evening.

WINNIPEG, CANADA.—Mrs. W. Holy Hutchinson, P. O. Box 3006.

WORCESTER, MASS.—Minnie E. Egan, Evening Gazette.

EUROPEAN

BERLIN, W.—ARTHUR M. ABEL, Jenseit St. 21. Cable address:
Abell, Wilmersdorf, Berlin.DRESDEN.—MRS. E. POTTER-FRISSELL, Kirchstrasse 1, Leubnitz.
Neudorf.

LIVERPOOL.—WM. J. BOWDEN, 22 Fern Grove, Sefton Park.

LONDON.—ROBIN H. LEGGE, 33 Oakley St., Chelsea, S. W. Tele-
phone, 2838 Western.

MOSCOW, RUSSIA.—ELLEN VON TIDENHÖHL, Arbatte, Denezny 32.

PARIS.—H. O. OSGOOD, 43 Boulevard Beaumarchais. Address for pres-
ent, New York Office.

ROME, ITALY.—MRS. DOLLY PATTERSON, 9 Piazza di Spagna.

STOCKHOLM, SWEDEN.—LOUISA UPLING, Roslagsgatan 19.

For the names and addresses of correspondents and representatives not
in this list, apply to main office.

SUBSCRIPTIONS: (In Advance)

Domestic, Five Dollars. Canadian, Six Dollars.
Foreign, Six Dollars and Twenty-five Cents.
Single Copies, Fifteen Cents at newsstands.
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands
in the United States and in the leading music houses, hotels and
kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.American News Company, New York. General Distributing Agents.
Western News Company, Chicago. Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

On February 4 the Augusta (Ga.) Chronicle spoke of the "Holagio" from the "Moonlight" sonata.

It was a symphony orchestra and not a glee club that Emil Oberhoffer brought with him from Minneapolis, notwithstanding the Tribune's headline, "Minneapolis Men Sing." Evidently the staid old paper was feeling quite frisky that day, for the same issue referred to "Signor" Bodanzky.

The following official announcement was sent out by the Metropolitan Opera Company on Thursday, February 24: "Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, takes pleasure in announcing that the contract with Giulio Gatti-Casazza as general manager has been extended to the end of May, 1920."

Gustav Strube, conductor of the new Baltimore Symphony Orchestra, never gave better evidence of the excellence of his musical taste than in the choice of Beethoven's eighth as the symphony of the first concert of that organization. Though the shortest and least earnest of all the Beethoven symphonies, it contains some of the finest and most delightful music the Bonn master ever wrote.

Mischa Elman is booked to appear in St. Joseph, Mo., on March 27. From the reports emanating from that place, it seems as if the violinist will appear before a house in which every seat is sold, with part of the audience seated in extra chairs upon the stage. Mrs. Francis Henry Hill, who is managing the concert in St. Joseph, is having the same experience that other local managers have had with this artist.

Theo Karle, the young tenor, has made a truly phenomenal success in this, his first public season. He appeared on February 16 with the Seattle Philharmonic Orchestra, and John Spargur, conductor of the orchestra, wired to his managers, Foster & Foster, saying that not only were hundreds turned away at the first concert, but that the house was filled with an enthusiastic crowd on its repetition. Only the impossibility of arranging a date with Mr. Karle prevented a second repetition of the concert.

This evening, Thursday, March 2, and tomorrow, Friday afternoon, March 3, in Carnegie Hall, the Philharmonic Society of New York will present an entire Beethoven program, with Ossip Gabrilowitsch, pianist, as assisting artist, in the "Emperor" concerto. The program will open with the "Coriolanus" overture and close with the fifth symphony. Sunday afternoon, March 5, in Carnegie Hall, Percy Grainger will be the piano soloist and the program will be composed of compositions by Liszt and Tschaiakowsky.

The "Star Spangled Banner" is recognized officially by the Government as the national air, but has never been declared legally the national anthem. To correct this omission Congressman Murray Hulbert has introduced a bill (H. R. 437) to make it by law the national anthem of the United States. The musical drawbacks of the "Star Spangled Banner," both from the esthetic and practical standpoints, are perfectly apparent. The tune was originally set to an old English lyric entitled "To Anacreon in Heaven," but at least it is distinctive, and perhaps on that account the best solution of the problem at this time. If a genius comes along later to write for us something dignified, majestic, good musically and practical for singing by the average assembly of nondescript voices (like, for instance, the Russian hymn), there is nothing to prevent our shifting le-

gally and officially. At least more can be said in favor of the "Star Spangled Banner" than any other of our national tunes. "America" would do very well for many reasons, but there is no sense in sharing that tune with England, Bavaria and the German Empire, all of which use it as a national hymn.

At the close of the Metropolitan Opera season Enrico Caruso goes to Havana, where he will appear several times during May. After that he expects to go to Italy for the summer. Another member of the Metropolitan Opera Company who will sing in Havana is Frances Alda.

A despatch from Dunfermline, Scotland, dated February 26, said: "The trustees of the Carnegie Fund for the United Kingdom announced after their annual meeting today that they were considering the expediency of founding a school of music on a scale analogous to the celebrated schools on the Continent, particularly those in countries at present closed to British students."

Here is a startling bit of news from the New Zealand Sporting and Dramatic Review of January 13: "Mischa Elman, the violinist, was married some time ago to the well known singer, Almo Gluck." This will certainly surprise Mischa and "Almo" as well. But the biggest surprise of all is that in store for Efreim Zimbalist.

Geraldine Farrar will sing with no less than three operatic companies next season. First, beginning in October, she will appear with the new opera company being organized by C. A. Ellis; in November she will join Cleofonte Campanini's company in Chicago, and in January she will return to finish the season at the Metropolitan Opera House.

Bellini's opera, "La Sonnambula," will be revived by the Metropolitan Opera Company for Mme. Barrientos on Friday of this week, almost on its eighty-fifth anniversary. It was first produced at the Teatro Carcano, Milan, on March 6, 1831, and has been out of the Metropolitan repertoire for six years. It reached America only five years after its first production, and such famous singers as Jenny Lind, Patti, Malibran, Gerster, Tetrassini and Sembrich have been heard in its leading role.

The most important musical event this week is the first production in this country of Mahler's eighth symphony, which is to take place this evening, Thursday, March 2 (with repetitions on the 3d and 4th), at the Academy of Music, Philadelphia. The first performance of this symphony was at Munich on September 12, 1911, under the direction of the composer. Since then it has been given in Vienna and a few other German cities, though the magnitude of the forces required prevents the work from having many performances. The MUSICAL COURIER will have a special representative at Philadelphia.

In Carl van Vechten's book, "Music After the Great War," the author wrote, referring to Stravinsky: "Presently a third figure appeared, very thin and short, with a Jewish profile (I do not know, however, that Stravinsky is a Jew)." After reading which Mr. Stravinsky wrote to Van Vechten to say in most emphatic terms that he has no Jewish blood of any sort, "my father, a singer in the church of his majesty the Emperor of Russia, coming from an old family of the Polish nobility (his mother was a Russian noblewoman), my mother, daughter of a councillor of the empire of the first class, being also of a noble Russian family. I have only Slav blood in my veins."

VARIATIONS

On Themes Pacific and Southwestern.

By the Editor-in-Chief.

San Francisco's New Orchestra

San Francisco.

The San Francisco Orchestra is not a new organization in name, but it is a new organization in achievement, under the baton of Alfred Hertz, who has had his players in hand only three months and given no more than a dozen or so concerts with them. We were present at the one held on Friday afternoon, February 18, with Maude Fay as the soloist. She sang "Ocean, Thou Mighty Monster," from "Oberon," and "Dich Theure Halle," from "Tannhäuser." The orchestra played Brahms' third symphony in F major and Dukas' "The Sorcerer's Apprentice." The Cort Theatre was packed to the doors. Three or four deep, a standing row filled



BEFORE THE SAN FRANCISCO FIRE.

Eugen Yaaye and Sir Henry Heyman walking to the St. Francis Hotel after rehearsal.

the back of the house. The galleries had no vacant seat. For the Friday concert all the seats had been sold on Monday afternoon.

The orchestra performed in finished and spirited fashion under the guidance of Hertz. It interested us tremendously to note how he would handle symphony after his long and exclusive association with grand opera at the Metropolitan. We expected to hear a Brahms essentially dramatic if not theatrical, even though we were prepared to make allowances for some moderations in that respect due to the leader's oft proved musicianship and sense of style. What we heard in effect was a Brahms poetical, suave and imbued with lyrical allurements when he was not deeply serious and full of poignant feeling—the very Brahms one desires a conductor to portray in his reading of the F major symphony. At no time was there excess or even exaggeration of any kind in the tempi, dynamics or phrasing. Hertz had his score at his fingers' ends and his men also. They followed his beat implicitly and exactly. The Hertz baton does not describe as many arcs and parabolas as it used to, and that is explained by the fact that his musical forces are nearer to him than they were upon the stage of the Metropolitan. Nothing of the leader's familiar intensity and temperamental drive was absent in his Brahms interpretation, but added to them one observed also an atmosphere of extreme dignity and scholarliness. Hertz has all the technic and the traditional nature of the ideal symphony conductor and will gain a brilliant reputation in that field beyond any doubt.

The orchestra is not without flaws here and there, but they are such as Hertz will eliminate with further weeding, rehearsing, and trimming of the ensemble. The violins, headed by that very accomplished artist, Louis Persinger, showed remarkable smoothness and tone quality. The other departments need the most reforming, even though there was much virtuosity displayed in the Dukas scherzo, which Hertz made into a piece of scintillating humor and jollity. He did wonders with the whole instru-

mental body, and at the end of the work the audience arose and cheered him. Following the Brahms symphony there were five recalls, a phenomenon which never has been encountered at an Eastern orchestral concert. No question remains as to Hertz's complete capture of the San Francisco musical public. We inquired from many sources and found this opinion to be unanimous. The sensational stories printed in Eastern newspapers regarding some dissatisfaction on the part of the sponsors of the former conductor of the orchestra were grossly incorrect. The departed leader is nearly forgotten and the new one has been generally accepted. It is the old story of "The king is dead! Long live the king!"

Maude Fay sang with verve and musical insight and won an ovation from her hearers. Her voice is a warmly colored soprano, capable of dramatic breadth as well as of delicate tone projectment. Miss Fay's appearance is truly Wagnerian as to carriage, stature and authority, as New York opera goers soon will see, for the singer is about to travel East for some performances at the Metropolitan, after she has given a San Francisco recital.

A California Composer

A delightful fifty mile drive in Edward F. Schneider's motor car, through San Mateo, Palo Alto (home of the Leland Stanford University) and the Santa Clara valley, rich in prune trees and pink and purple February blossoms, took us to the Schneider home in San Jose, where part of a peaceful Sunday was spent in reminiscing about the old student days in Berlin, and the balance of the time was put in discussing the status, tendencies and future of the American composer. Mr. Schneider believes in the future of the American composer. Mr. Schneider has every reason to believe in him, for the Schneider output of music has found vogue and will be used even more extensively as time goes on. He has written two scores for that golden goal of all California composers, the High Jinks of the Bohemian Club at its Redwood Grove, he has composed at least three very popular songs, he has had his "Autumn" symphony performed by the San Francisco Symphony Orchestra, and—he owns a motor car.

We heard the symphony played as a piano duet by Florence and Hazel Park, two exceedingly talented young musicians of San Jose. The work is of

serious dimensions and craftsmanship, very melodious, modern in harmonic treatment, rhythmically original in its scherzo, and of decided lyrical trend throughout. It is a composition which places Schneider in the ranks of our most significant American composers and it should have a hearing on all our symphony programs. Our respect for the Schneider muse went up one hundred per cent. after meeting his symphony, even though we had been previous strong admirers of his "Das Hohe Lied," "The Eagle" and "Dewdrop," three songs of exceptional power and musical attractiveness.

When Schneider is not composing he is teaching piano and theory at Mills College, in Oakland, where occasionally he has experiences which belong to the kind that give musicians as much pleasure as pain. One such was the conversation with a young lady who informed Schneider that she wished to take piano lessons, but that "mother does not wish me to become a teacher, while father objects to my becoming an artist." She explained furthermore that she desired merely to "learn a few pieces to play for company and for my own pleasure." Schneider tried to impress on his prospective pupil that it was necessary for her to study thoroughly in order to stay in his class. The young woman repeated again and again that her mother did not wish her to become a teacher, while her father did not wish her to become an artist. At last Schneider said to her very, very gently: "Well, my dear young lady, let us have one thing understood. In case you should turn out to be either a teacher or an artist, I do not wish you or your parents to blame it on this school."

Schneider recalled to us a good story dating from the Berlin period when he was taking piano lessons from Heinrich Barth. He played several MacDowell pieces for Barth and asked him what he thought of them. "Hm!" was the grunted comment; "Ich kann auch Noten schreiben" (I also am able to write notes).

Alice Nielsen on the Coast

Alice Nielsen was the star of La Scala Opera Company under the management of L. E. Behymer, who had just finished a successful engagement with his organization in Los Angeles. In San Francisco the company played at the Cort Theatre. We were present at a "Secret of Suzanne" performance, in which Miss Nielsen won a resounding triumph with



MR. AND MRS. ALFRED HERTZ AT HOME.



AT THE MOVIE STUDIO.

Left to right: Charles Wakefield Cadman, George Siegman, Leonard Lieblich, Norma Tallmadge, Joseph Carl Breil, and Wilfred Lucas at the extreme right.

her arch acting and lovely singing. She rose head and shoulders artistically above her surroundings and colleagues and charmed the audience unreservedly. In "Bohème," sung across the bay at Oakland, Miss Nielsen showed her full artistic resources, and delineated and vocalized the part of Mimi in a manner which cannot be called anything else than fascinating. Her organ has acquired a roundness and flexibility most beguiling to the ear. She gave to her role all the histrionic pathos and musical appeal to which the best Mimi interpreters have accustomed us. It is time that this earnest and gifted young American artist be accorded the highest operatic honors in our land, for she has studied long and showed ever new improvement. Her ambition is lofty and proved its calibre when she refused recently to consider comic opera offers which would have guaranteed her several thousand dollars of weekly salary. Miss Nielsen was due to return to the East after the expiration of her Oakland engagements. She drew crowded houses in that city and San Francisco, and her newspaper notices were of the most enthusiastic kind.

San Francisco Observations

Alfred Metzger, editor and proprietor of the Pacific Coast Musical Review, was found to be his old cheery and stimulative self. He rejoices that California at last has come into her musical own, but very modestly he disclaims that he and his paper have been potent factors in bringing about this splendid result. Metzger is acquiring the Jovian expression and the comfortable embonpoint of the successful man. His journal has hosts of subscribers, and now occupies a spacious suite of offices in which to transact its business.

Jack Hillman, a young baritone of whom musical San Francisco thinks very highly, is contemplating a concert career. He made a deep impression on us because he said: "I am not ready to compete with the artists now before the public. I need more study and more repertoire."

One of the best known pianists was playing in a California town not long ago, and one of his numbers was the Schubert-Liszt "Hark, Hark, the Lark." Just as the artist was coaxing his most persuasive pianissimo from the keys, a rear seat listener called out, "Louder."

Two Eastern favorites whose San Francisco concerts we just missed were Mme. Destinn and Ossip

Gabrilowitsch. We heard praise of them from every side.

Gilbert H. Russell applied for the post of MUSICAL COURIER correspondent at Nome, in Alaska. He received the commission.

A special Wagner program was led by Alfred Hertz, and of course the former Metropolitan Opera House conductor shone resplendent as the interpreter of the Bayreuth master's concert transplantations. Full of color and tonal beauty were the renderings of the "Parsifal" and "Meistersinger" preludes, the "Siegfried Idyll," "Flying Dutchman" overture, and "Tristan and Isolde" excerpts. Hertz aroused his hearers to marked demonstrations of approval. His musical value to San Francisco is almost incalculable.

Leandro Campanari was kind enough to give us a peep into the workings of his busy vocal studio. We heard pretty Rhoda Niebling sing coloratura music with uncommon facility and sweetness. Marion Veck delivered baritone numbers in strikingly polished style. His is a true operatic voice and he is fully equipped for the lyric stage. Miss Hymson is very young, but blessed with much tonal volume and a mature method of presentation. Mrs. John D. Spreckels, Jr., was heard at her palatial

home, where she has a music room almost as large as a small opera house. Mrs. Spreckels sings Puccini, Verdi and other opera, and exhibits all the aplomb and authority of a professional. Campanari declared that in Mrs. Spreckels the operatic stage is losing a great artist. Thereat Mr. Spreckels beamed at his very beautiful wife and smiled. New York would marvel both at the singing and the pulchritude of Mrs. Spreckels. Campanari is enamored of the California voices. He knows how to train them.

Sir Henry Heyman, violinist, raconteur, bon vivant and princely entertainer of visiting musical personages in San Francisco, gave us a delightful luncheon at the Bohemian Club, where we sat down with Frank H. Deering, president of the club; Redfern Mason, musical editor of the San Francisco Examiner; George Sterling, California's famous poet; Thomas Numan, litterateur, critic and husband of one of San Francisco's leading pianists; Alfred Metzger; E. H. Hamilton, special writer on the Examiner; Charles K. Field (nephew of Eugene Field), editor of the Sunset Magazine, and David H. Walker, San Francisco representative of the MUSICAL COURIER. From California olives and California grapefruit to California wine and California wit, the session was an unequivocal success, with Sir Henry Heyman as chief story supervisor and teller of tales. We remember, aside from the anecdotes, Mr. Deering's well expressed argument that conversational English, when spoken correctly, is as musical as the ordinary idiom of any other language.

Under the chaperonage of those indefatigable hosts, Messrs. Heyman and Schneider, we were initiated into an evening session of the Bohemian Club, when we met the good fellows and amiable cynics of the organization in bulk, so to speak. Peters, the painter; Vogt, the composer; Riley, the cellist, and Joseph D. Redding, maker of music and of verse (he will furnish the score to Templeton Crocker's libretto for the 1917 High Jinks), were some of the Bohemians who surrounded the tables with us and listened to an informal concert at which Mr. Lloyd sang Schneider's very dramatic "The Eagle," Emilio Puyans played a flute solo very skillfully (he is the first flutist of the San Francisco Symphony Orchestra and also serves as the Cuban Consul), R. Sieger was heard in a fine violin morceau by Theodore Vogt, Mr. Bulotti did Uda Waldrop's "Peggy O'Neill," words by Redding, and accompanied by the composer; Harry Perry delivered W. J. McCoy's song, "When Love Passes By"; George Sterling read one of his poems, and a double quartet



BUILDING A MOVIE SHOW.

This Babylonian background for a single picture covers nineteen acres. (Snapshot taken by Mr. Cadman.)



A MOVIE STAR.

In the center of the picture Sir Beerholm Tree, to the right Leonard Liebbling and Joseph Carl Breil. (Snapshot taken by Charles W. Cadman.)

rendered George W. Chadwick's ribald but entertaining "The Tenth Commandment."

Roderick White, the violinist, is in California, assisting at the Destinn concerts.

Rudolph Schirmer, head of the publishing house, was seen at the Hotel St. Francis.

Louis Lombard, who makes music and millions with equal facility, is spending the winter at Santa Barbara, Cal. He reminded us that we used to be his partner in tonal crime when he headed a conservatory at Utica, N. Y., many moons ago.

Leander S. Sherman, chief of the house of Sherman, Clay & Co., was greeted at his comptoir. He was on the point of leaving for Los Angeles to attend the funeral of Mrs. Birkel, wife of the Steinway representative in that city.

Jack London wrote a strong anti-drink novel called "John Barleycorn." On a recent occasion he was standing at a San Francisco bar, inviting the other guests to "have anuzzer" and wishing them "here'sh luck" and "happy daysh."

One of the old time musicians of San Francisco wrote us an eight page unsolicited and unprovoked letter, of which four pages told us that he does not advertise in musical journals, and the other four pages complained of his poverty and the loss of his pupils to other teachers. He did not seem to realize that his letter could be used as a musical advertising agent's exhibit and labeled "Cause and Effect."

David H. Walker, *MUSICAL COURIER* man in San Francisco, also is the executive secretary of the Inland Waterways Association of California. Mr. Walker, although not a professional musician, loves the art devotedly and at one time was a pianist of parts. He still challenges the ordinary business man to rival him in facile prima vista reading.

John Rothschild, a gentleman of culture and tact, is the secretary of the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra. Mr. Rothschild, who is a successful business man, holds the orchestral post because he loves symphonic music and believes firmly with his directorial associates that it is the only foundational basis on which the tonal development of a community may be built up successfully. He said that the entire orchestral board is extremely optimistic about the orchestral future of San Francisco. There is every reason why they should be. "An amusing instance of the spread of music in all classes of our population," remarked Mr. Rothschild, "is furnished by a happening in my own home, where for several weeks last summer our evenings

were wont to be disturbed by the sounds of horn practice coming from mysterious recesses of the house. The secret was cleared up when Wing, our Chinese cook, begged to be released from his duties on a certain Sunday evening because he had to play with one of the Exposition orchestras."

The story of Wing gave us increased respect for the twelve pages of Chongs, Ahs, Chins, Fongs, Hops, Wahs, and Wongs whom we found in the San Francisco telephone directory. Four pages of names are printed in Chinese. The name of the central station is "China."

The largest single contract ever made for music in the United States was executed by J. R. Kathrens, general manager of the Union Pacific system's Yellowstone Park Exhibit at the Panama-Pacific International Exposition, when he arranged and made possible the Official Exposition Orchestra, which played for so many thousands of visitors at the Exposition during the ten months of its existence. No musical engagement, numbering so many men as eighty, was ever before made for such a long period of time—ten months, two concerts daily, seven days in the week. Altogether the Exposition Orchestra gave 576 concerts, some of them with Saint-Saëns, Eugène d'Harcourt and other distinguished composers and conductors.

Some idea of the quality of Sir Henry Heyman as a violin instructor is gained from the fact that at their recital one of his classes played a program consisting of works by Beethoven, Vieuxtemps, Bach, Saint-Saëns and Tartini.

Mrs. John B. Casserly, of San Mateo, is an ideal modern music lover. She has followed the example of Mr. De Coppet, of New York, and founded a string quartet whose expenses are paid by her and whose chief duty it is to make music for her at her

fine home, Innisfail, in San Mateo. The four are called the Innisfail Quartet, and their leader is Nikolai Sokoloff, a violinist who has won his spurs as a soloist, orchestral player, ensemblist and conductor. He is a young man of striking features and personality and his musicianship shows itself in the fact that he has brought the little organization to such excellence in performance as to create a widespread desire for its public appearances. Already, after only a year or so of rehearsal, the Quartet is receiving engagement offers, some of which are from far Eastern points. It is the plan of the Innisfail Quartet to give concerts in New York, Boston, Chicago and other large cities early next fall, after another seven months devoted to rehearsal and playing. Those musicians who have heard the Innistails give glowing accounts of their work. May Mukic, the famous virtuoso, is the cellist of the Quartet. Mrs. Casserly is proud of her gifted musical product, but when complimented she says sadly, "I am sorry that I am not wealthy enough to endow a symphony orchestra."

Energetic Will Greenbaum and busy Frank W. Healy, impresario of the San Francisco Symphony Orchestra, divide the local concerts between them in a managerial way. Mr. Greenbaum is a veteran in the business and has been identified for many years with the local professional visits of the best traveling artists.

The Minneapolis Orchestra is to visit California in 1917. This will be news to many of the Pacific Coast musical fraternity.

Beside Mr. Rothschild, other particularly active executive forces in the San Francisco Symphony Orchestra are W. B. Bourn, the president; E. D. Beylard, R. M. Eyre, John Parrott, J. B. Levison, etc. These gentlemen and their associates should be able to show the guarantors of the orchestra—there are 308, according to the list published in the program book—that \$100 apiece from them does not constitute enough of a fund with which to put the body on the same plane as the leading orchestras of the country. The players should be secured on long term contracts and the orchestra enabled to tour the Western territory so as to add to the income of the association. That can be done only with a guarantee fund of a sufficient amount. Guarantors should be allowed to contribute as much as they please instead of being limited to \$100 each. There are men and women in San Francisco able to give \$5,000 per annum without missing it in the least. There was an enormous fund available a short time ago for the erection of a grand opera in San Francisco. Is it of less importance to have a symphony orchestra established on a solid and permanent financial basis? Why could not the opera fund have been turned over to the orchestra after the other scheme was abandoned? Surely factional feeling and undemo-



CADMAN IN THE LION'S DEN.

This is a real lion, teeth and claws intact. Cadman's bravery won the plaudits of the crowd outside of the cage.

cratic snobbishness did not prevent? Perish the thought. The San Francisco Orchestra should demand five year pledges from its guarantors and engage its conductor and players for that length of time. Minneapolis uses the system with splendid results. Many leading citizens of Minneapolis are resentful today because they are not needed as guarantors of the orchestra there.

Maude Fay, with Nikolai Sokoloff as assisting artist, was scheduled for a recital the day we left San Francisco.

Ralph Errolle, the lyric tenor, whom MUSICAL COURIER readers will remember for his work with the Chicago Opera and in "Fairylend" at Los Angeles last summer, has settled in San Francisco, where his studio has become the headquarters for a great many young vocalists who are seeking training and finish from Mr. Errolle. He is very well pleased with his pedagogic success here and remarked: "It would have to be indeed a brilliant concert or opera offer which could tempt me away from my interesting pupils here. We are doing telling work in this studio and I hope soon to have some of my advanced pupils demonstrate publicly what young California talent is capable of doing—not that there is any doubt about the matter, however." Mr. Errolle has made 161 appearances in grand opera, yet is hardly in his early thirties. When artists of his youth elect to go into pedagogical work it usually is the result of a special liking which they have for the work. In Mr. Errolle's case his personal preference is combined with his marked talent for teaching, as evidenced by the fact that he was chosen assistant to Hermann Devries when he was with that maestro in Chicago some years ago. Alfred Metzger said of Mr. Errolle: "He is singularly endowed with the knack of imparting his knowledge to others and of putting things in such a light that they grasp them immediately—that, of course, is half the battle."

Rose Relda Cailleau, a lyric soprano of fluent and agreeable voice and wide singing experience in concert and opera, gave a recital at the Hotel St. Francis and did a number of taxing songs in a manner to stamp her as an artist of impressive attainments. She pleased her audience mightily. Mme. Cailleau has a large following of pupils and is another young musician who prefers the solidity of studio work to the ephemeral and illusive operatic career, of which she had a taste in Europe for several years and in which she won marked success. "It is too much of a fight, though, to hold the ground one has won," said Mme. Cailleau, "and that is one reason why I preferred to build on a more stable foundation by becoming an instructor and coach."

Julius Gold, theory and harmony instructor, is one of those pupils of Bernhard Ziehn who considers it his duty to keep up an unceasing propaganda toward keeping that great theorist's name alive. We have made arrangements with Mr. Gold, who teaches in San Francisco, to contribute some more Ziehn articles to these columns. His previous essays in the MUSICAL COURIER attracted much comment and correspondence. Julius Gold is the man of whom Redfern Mason wrote: "He is one of the few instructors able to impart harmony to pupils without making it seem dry."

Mabel Riegelmann, the San Francisco soprano, is on a concert tour in Texas. Her press notices seem to imply that she will tour Texas also many times in the future.

At a benefit performance of Elgar's "Gerontius," the former Maud King Clark (now Mrs. Upham) made her public reappearance and scored strongly

with the critical audience. Her broad style and admirable voice control excited general admiration.

Alfred Hertz and genial Mrs. Hertz have a delightful home on Cliff avenue, a stone's throw from the Pacific Ocean and fronting the shore of San Francisco Bay. It is a wonderful spot, and with the view from the loggia that opens from Mr. Hertz's study window, reminds one of a strand villa at Monaco. "One cannot help being a student here," declared the conductor, and the appearance of his den confirmed that opinion, for the grand piano was covered with open scores new and old. Director Hertz is manifestly happy in his symphonic surroundings and he bubbled over with ambitious plans as he motored us to his home, together with Mr. and Mrs. Persinger, and talked gratefully of his "dear boys," as he calls his orchestra. During the course of the dinner that followed at the hospitable Hertz board, that leader hardly could find enough to say in praise of his board of directors, of the musical public of San Francisco and of that most fascinating city. We judged, without much shrewd insight, that the East will not see Alfred Hertz again soon as a resident.

Rudolph Aronson, one time manager of the Casino, in New York, and later a rather unfortunate manager of concert artists, had charge until recently of the morning musicales at the Hotel St. Francis. Those entertainments suddenly have ceased existence.

"La Argentina is a musicianly dancer," writes a San Francisco paper. Meaning, probably, that she dances in measures.

A California musician suggested that as the Kaiser has written a new national anthem to replace "Heil Dir Im Siegerkranz" because it has the same tune as "God Save the King," King George should do the same thing for England, and thereby place "America" in a class by itself. We liked the California musician's jest, especially because we had read it a few days before in the New York Morning Telegraph.

Alexander Stewart, president of the California State Music Teachers' Association, courteously came over from Oakland for a talk and told us many interesting things about his city and about the C. S. M. T. A.—we are not so sure that we remember the correct title as we dictate this paragraph in the train. Mr. Stewart is very deeply in favor of the country-wide standardization of music teaching, a subject on which every thinking musician must agree with him. In California the movement is taking definite and practical shape, so much so that in Los Angeles Heinrich von Stein has invented and perfected the Rector System of graded, simplified and standardized music teaching, and it behooves all the instructors not only in California but also throughout the rest of the country to look into the von Stein publication with a sympathetic eye. Mr. Stewart is the conductor of the celebrated Alameda County Chorus, which made such a fine showing at the San Francisco Exposition last summer. As a climax to his informative visit, Mr. Stewart presented us with a piece of exclusive news. It is to the effect that the next meeting of the C. S. M. T. A. will be held in July at San Diego.

San Francisco Chronicle, February 13, 1916: "Feline Verbyst, dancer, arrived in this city a few days ago directly from Buenos Aires. . . . Her talents are such that Manager Will Greenbaum hopes to induce her to give one or two performances in San Francisco before she leaves for the East." The Mlle. evidently is a fast traveler, as she was in New York about the middle of January and made one consecutive appearance at the Palace Theatre inquiry that she has not decided whether she will

of Varieties in that city. She was well liked in "The Enchanted Lake," but had a dispute with the management regarding scenery and withdrew from her week's engagement.

From the San Francisco Daily News, February 12, 1916: "Several thousand San Franciscans heard Maude Fay, the most recent musical celebrity, sing at the Cort Theatre yesterday. She was a feature of a delightful symphony program given by the San Francisco Symphony Orchestra, Alfred Hertz, conductor. Miss Fay is going to the Metropolitan Opera House, New York. San Francisco will add another star to the list of products when she does. For she sings with both dramatic force and beauty." The item is correct in every particular, except that it was published on February 12, while the concert to which it refers did not take place until six days later, on February 18.

Amiable and charming Mrs. John McGaw was met by chance in a social way and displayed such complete knowledge of musical matters that we were led to inquire into her tonal connections. We found that she was the second vice-president and chairman of the program committee of the San Francisco Musical Club, one of the largest women's musical organizations on the Pacific Coast. As Mrs. McGaw explained the object of the association to us, it serves the purpose of enabling amateurs to keep up their active musical work, instead of dropping it after they marry or because of lack of opportunity in the way of musical company and performance. "In my own case," Mrs. McGaw set forth, "I never would have kept up my piano practice were it not for the circumstance that I have to maintain a certain degree of technical proficiency so as to be ready to do my share when called upon to assist at the club concerts. We give two concerts monthly, but confine the programs to our own members, and do not import visiting artists like some of the other musical clubs. We have had a markedly successful season this winter. Our period of activity extends from September to June. We give our concerts in the ballroom of the St. Francis Hotel. The outline for the work this year has included practically all the schools of music. American compositions are not neglected, and one morning was given up to the exposition of Pacific composers, many of them being present to perform their own works. In December the club gave (with male voice assistance and an orchestra) Dr. Stewart's 'The Nativity.' The individual work of the members has been of a very high standard, and I regret that you will not be able to hear one of our programs. Which American composers have been heard this season at the club? First of all, there was Edgar Stillman-Kelley's quintet, a trio by J. H. Pratt, piano pieces by Kroeger, MacDowell and Elkus; a cantata by Mary Carr Moore, a symphonic poem by Fickenscher, and songs by Edith Kuester, Uda Waldrop, Oscar Weil, Helen Hopekirk, John Alden Carpenter, Katherine Heyman, Carlos Troyer and others. The officers of the club are: Mrs. Wallace Wheaton Briggs, president; Mrs. Richard Rees, first vice-president; and the other officers are filled by Mrs. William L. Hughson, Mrs. Richard Howitt, Mrs. John B. Tufts, Mrs. Frank J. Cooper, Mrs. A. C. Rulofson, Jr., Mary Martin, Mrs. Edwin Sheldon and Adeline Wellendorf." Mrs. McGaw, at our request, sent us some S. F. M. C. programs, on one of which she noticed that she had played the Beethoven C minor piano concerto, accompanied at a second piano by Vladimir Shavitch, husband of Tina Lerner.

Mr. and Mrs. Shavitch, by the way, are located in San Francisco, where they have been overwhelmed with demands for lessons and concert appearances. Mme. Lerner-Shavitch announced in answer to an inquiry that she has not decided whether she will

resume her longer concert tours next season or in 1917-18.

Dialogue between Edward F. Schneider and one of his pupils, reported to us by the former:

Pupil—"Whom do you like better as a pianist, Lhevinne or Gabrilowitsch?"

Schneider—"I have never thought about it. I admire them both."

Pupil—"But you must have a preference."

Schneider—"I have not. I never make comparisons where great artists are concerned."

Pupil—"I cannot understand that."

Schneider—"Well, whom do you prefer of the two?"

Pupil—"I think that Lhevinne is more powerful, but I think that Gabrilowitsch's high tones are sweeter."

We came across a copy of an English war song called "Are You Half the Man Your Mother Thought You'd Be?" It made us reflective and sad. We should not have cheated so much on our piano practice when we were young.

A St. Louis dispatch to a San Francisco paper: "St. Louis, February 6.—One hundred deaf mutes 'sang' 'Nearer, My God, to Thee,' with their fingers at the funeral of Ivey J. Meyers here today. Miss Meyers died last Friday at Sulphur, Oklahoma, where she was an instructor in the school for the deaf and dumb."

David Swing Felter, of Berkeley, Cal., is an interesting young musician who has invented a new system of musical notation. He was asked to give some particulars regarding it and said: "Though I have worked on my idea in simplification of notation for some years, it was not until I had published a circular, delivered lectures, and applied for patent that I learned Busoni had much the same idea, and its publicity in Europe has prevented my patent being granted, so I have no protection, nor can I get any on the idea. Yet mine is said by many to be superior to Busoni's because it uses the exact numbers of the octave in place of clef signs. The piano keyboard is numbered from 1 to 7, beginning at the bottom. This furnishes a standard and accurate register for all voices and orchestral instruments, distinguishing the scores for various instruments numerically. This numerical accuracy is very valuable. Also, Busoni has placed a great handicap on his notation by making all notes on spaces or white keys, open notes, and all notes on lines of black keys, black notes. This changes all time values and necessitates new forms for whole and half notes, which he makes square. All that is unnecessary and confusing, I think. I have a strong letter of endorsement from Mrs. Fletcher-Copp, saying she thinks it 'will have to be adopted because it is so simple, sensible and clear.' John Philip Sousa tells me that 'any system which will simplify is of value, and any change can be introduced which appeals to thoughtful teachers, as such have been done before.' I have learned of many leading musicians who say we need a new system and its requirements are 'chromatic' and 'one clef.' Mine is that. Naturally, I would like to see it discussed in such a musical journal as yours, to learn the professional attitude, before attempting its introduction, as I do not want to start something I will have to abandon because of opposition from the publishing houses and the profession. Yet, since I have no protection, I would have to start it and copyright each publication individually, and let any other publisher who desires use the system all he wishes. I hope you may find space in your columns for some article regarding this simplified system." We have asked Mr. Felter to send such an article to the MUSICAL COURIER.

Grace van Studdiford, former comic opera prima donna, who opened a vocal studio in San Francisco

not long ago, now is in vaudeville, playing the Western Orpheum circuit.

"Doc" Leah, one time manager of the Tivoli Opera House, and afterward manager of Tetrassini, finds that it pays him very well to rent the Tivoli to moving picture producers.

Katherine Ruth Heyman, who appeared at a concert here recently, was well remembered by us as one of the most promising American pianists a few years ago. We recall her temperamental playing of the Arensky concerto, a work which suggested a strong influence of Liszt, Chopin and Tchaikowsky. Nevertheless it had many spicy and brilliant pages and should not be neglected by pianists in search of effective concert repertoire for orchestral occasions.

Edmond Lichtenstein, one of the valued first violin helpers of Alfred Hertz in the San Francisco Symphony Orchestra, is the husband of Elsa Rueg-



ADOLF TANDLER,
Conductor Los Angeles Symphony Orchestra.

ger, the concert cellist. She will announce some interesting plans very shortly.

We regretted to leave San Francisco. And we regretted, too, that we had to abandon our original intention of going to the Northwest and visiting Portland, Seattle, Tacoma and Vancouver on our present trip. We shall be there before very long, however. The reason for our postponement is the length of the Southern route made necessary by the calls from that part of the country where our journey has been forming for six months. The itinerary to be followed by Rene Devries, general representative of the MUSICAL COURIER, and ourself will be:

February 22-23—El Paso, Tex., Hotel Paso del Norte.

February 25-27—San Antonio, Tex., Hotel St. Anthony.

February 28—Austin, Tex., Hotel Driskill.

February 29—Waco, Tex., Hotel Metropole.

March 2-3—Fort Worth, Tex., Hotel Westbrook.

March 4-5—Dallas, Tex., Hotel Adolphus.

March 6—Sherman, Tex., Hotel Binkley.

March 7-8—Houston, Tex., Hotel Rice.

March 9-10—Galveston, Tex., Hotel Galves.

March 11-13—New Orleans, La., Hotel Grunewald.

March 14—Baton Rouge, La., Hotel Mayer.

March 15—Mobile, Ala., Hotel Cawthorn.

March 16—Montgomery, Ala., Hotel Exchange.

March 17-19—Birmingham, Ala., Hotel Tutwiler.

March 20-21—Memphis, Tenn., Hotel Gayoso.

March 22-23—Nashville, Tenn., Hotel Hermitage.

March 24-25—Knoxville, Tenn., Hotel Imperial.

March 26-27—Atlanta, Ga., Georgian Terrace.

March 28—Macon, Ga., Hotel Brown.

March 29—Augusta, Ga., Partridge Inn.

March 30-31—Savannah, Ga., Hotel Fulaski.

April 1-2—Columbia, S. C., Hotel Berkley.

April 3-4—Charleston, S. C., Hotel St. John.

April 5-6—Raleigh, N. C., Hotel Bland.

April 7—Richmond, Va., Hotel Lexington.

April 8—Norfolk, Va., Hotel Monticello.

The Los Angeles Symphony Orchestra

Los Angeles

The Los Angeles Symphony Orchestra, like the one in San Francisco, suffers from financial drought, although everything possible is being done to relieve the condition by a competent and hard working board of officers and directors, to say nothing of an enthusiastic and self sacrificing conductor. We had the pleasure of meeting Dr. Norman Bridge, president of the L. A. S. O.; Mrs. Dean Mason, secretary; Harry Clifford Lott, first vice-president; G. Allen Hancock, treasurer; James T. Fitzgerald, director, and other members of the association, and were much impressed with their earnestness in the symphonic cause and their ambitious determination to make the L. A. S. O. an organization worthy of the size, wealth and culture of their city. They expressed themselves as unanimously of the view that within a few years Los Angeles would own a symphony orchestra of a rank equal to that of any other place on the American map. "When I say," said one of the officers, "that we are resolved to make the citizens and the municipal forces realize fully the large share which the orchestra plays in the development of Los Angeles, ethically and practically, artistically and commercially, I but voice the opinion of our entire orchestral board. It is not right that a large percentage of the public should look upon a symphony orchestra merely as a luxury, a plaything, a pastime of the wealthy, to be paid for by them if they are of a mind to enjoy or to pretend to enjoy symphony music. The symphony orchestra and music generally have come to play too important a part in the civic life of this country not to be recognized by every one as a vital and necessary part of the life of a big city of the first class. Los Angeles is such a city, and its citizens must be aroused to the value of the work its orchestra is doing. What has been accomplished in the face of truly appalling obstacles should be sufficient to fill every inhabitant of the city with pride, and induce all of them to join our movement and help to make our orchestra a national musical factor in size, dignity and achievement. We shall stimulate interest in the public school music, even though that is developing very satisfactorily in very able hands; we shall show nearby communities that it is more than worth their while to come to our concerts and support our orchestra; we shall find new ways to increase the clientele in the city itself by enlisting the co-operation of the business men and commercial associations; we shall no longer permit our wonderfully eager and vociferous, as well as sincere, 'boosters' to 'boost' everything in Los Angeles except its symphony orchestra. Before all things, we shall work incessantly to increase the guarantee fund, so that the big plans we have in mind will be easier of realization and more brilliant in result. The only department in which reform is not needed is in the conducting of Adolf Tandler, our hard working and gifted leader, whose baton ability will speak to you for itself at the symphony concert which you have come to hear."

The symphony concert was given at the Trinity Auditorium, Friday afternoon, February 18, and Saturday evening, February 19, with a Tchaikowsky program consisting of the "March Slave," the "Nut Cracker" suite and the "Pathétique" symphony. Adolf Tandler led the entire list from memory. His feat was no effort at surface display, for in the indications and cues he gave his orchestra his full knowledge of the scores was apparent at once. The men were not a whit behind their leader

in accuracy and thoroughness, and no slips of any kind occurred during the concert. The only untoward incident was the substitution of two xylophones for the celesta demanded by Tchaikowsky in the "Nut Cracker." It must be confessed by one who knows the score very well that the xylophone, delicately and cleverly played, was a very good imitation of the celesta. The absence of that instrument was one of the effects of a limited operating fund wherewith to supply the orchestra with its complete modern paraphernalia.

All the humor, sprightliness and whimsicality of the fantastic suite came to satisfying hearing at the hands of Tandler and his players. Several of the movements had so much applause that the leader found it difficult to avoid a repetition. Only the "Valse des Fleurs" might have had a more flexible rhythmic swing. In the "March Slave," Tandler spared no dynamic expenditure or temperamental urge to give the number its requisite weight and climactic impetus. Coloring there was, too, in variety and tasteful application. Applause in rich measure marked the rousing finale.

Very big and eloquent loomed the version of the "Pathétique." It has been done so often and so well that a new interpretation hardly is possible now, and it is to Tandler's credit that he did not attempt to give any novel meanings to its story or to distort its phrases or twist its rhythms in the effort to publish an unconventional reading. It was only in the valse and the adagio that he differed essentially from accepted lines, and the difference consisted of tempo variations. The valse was a trifle quick and rigid for our taste, and the adagio seemed to lean too much toward a lento. The unusual slowness did not add to its pathos. Aside from these considerations, however, the performance had decided merits of musicianship, dramatic insight and baton virtuosity. The men covered themselves with glory, and from what we learned of their limited number of rehearsals and the onerous duties of the players in occupations other than symphonic, we feel that they are capable of even far better performances. We were told by some of the men in the orchestra that several of their colleagues are not exactly virtuosos on their instruments and that the conductor is compelled to take such players in separate rehearsal and practically teach them the music. It is remarkable on the part of a leader to reveal such patience and ambition, but the effort proved to be worth while in this case, for the orchestra exhibited the utmost confidence and did its work with a degree of dash and spirit that indicated close familiarity with the score and seemed to imply frequent and detailed rehearsing. Tandler has the respect of his orchestra and inquiry among its members brought out the fact that he is considered by them to be a drillmaster who knows no leniency and spares no pains in the matter of acquiring correct ensemble and freedom in performance. He deserves and receives unlimited sympathy and cooperation from his orchestra. Its tone production is easy and agreeable, and its technical proficiency surprised us more than we can say, after hearing some of the body's work last summer under the inexperienced batons of several of the composers who led their scores at the N. F. M. C. Congress of American Music. All the phrasing, accenting and changes of tempo and tonal force were negotiated by the orchestra with smoothness. "He has the men at the end of his stick," said Frank Patterson, Pacific Coast representative of the *MUSICAL COURIER*, and the criticism is a correct one regarding Tandler. Unreserved endorsement on the part of the listeners rewarded the various movements of the symphony, and the excellence of the orchestra was remarked upon generously by some of the well known musicians who congregated in the foyer during the intermission. Among them were Francis Gates, Henry Schoenfeld, Heinrich von Stein, Thilo Becker, Mrs. Becker, Jane Catherwood and others.

The Music Los Angeles Makes

On the evening of our arrival, there was celebrated at the Gamut Club Building, the joint transcontinental concert of the Mendelssohn Glee Club, of New York, and the Ellis Club, of Los Angeles. The occasion was the fiftieth anniversary of the New York organization, and it was observed there with a banquet at the Waldorf-Astoria Hotel. The description of the event as observed from that end, and a flashlight photograph of the diners and their guests were published in the *MUSICAL COURIER* of February 17. In last week's issue—February 24—there was shown a picture which we caused to be taken of the Los Angeles singers and audience. We formed one of the latter. At ten o'clock p. m., Eastern time, and seven o'clock p. m., Los Angeles time, we put a double receiver to our ears and heard the "hello" call of San Francisco, Salt Lake City, Denver, Kansas City, Chicago, Buffalo and New York as the wire was opened between the Waldorf-Astoria Hotel and the Gamut Club; speeches made by the president of the Mendelssohn Glee Club and answered by the president of the Ellis Club; speeches made in New York by other club and city officials, and answered by corresponding personages in the Los Angeles audience; greetings exchanged by Louis Koennenich (conductor of the Mendelssohn) and J. B. Poulin (conductor of the Ellis); choral numbers sung in turn by both clubs; solos, "Israel," baritone beautifully by Harry Clifford Lott (in Los Angeles), and "The Drummer Boy," tenored spiritedly by Reed Miller (in New York); the roar of the Pacific Ocean, transmitted from San Francisco, and the "Good Night" roll call of the principal cities along the transcontinental telephone line as the wires closed. The communication lasted for one hour and included also a feeling performance by G. Hayden Jones, of Grace Freebey's deeply felt song, "O, Golden Sun," accompanied by the composer. Altogether the experience of listening to this telephone concert exchanged at a distance of 3,500 miles was one that made an overpowering impression not easy to describe. We heard the laughter in New York at the speeches made in Los Angeles and could hear the applause and cheers there after Messrs. Lott and Jones finished their numbers here. We sent Reed Miller our greetings and criticism over the phone. Following the long distance concert, the Ellis Club delivered a short program for the Los Angeles audience, and under Poulin's musicianly direction sang with fine tonal volume, careful shading and accurate intonation and phrasing. Mrs. Clifford Lott presided tactfully at the piano.

Eugène d'Harcourt, the French composer, will be in Los Angeles in April to direct a performance there of a large mixed chorus. "Mors et Vita," by Gounod, is to be sung, as announced in last week's issue of the *MUSICAL COURIER*.

Mrs. Edward MacDowell was heard at Blanchard Hall in a talk and a recital. The entertainment was called "MacDowell and His Ideals," and was illustrated with stereopticon views of the MacDowell Memorial Association property at Peterborough, N. H., and of its artist colony and one of their pageants. Mrs. MacDowell's piano playing, about which so little is written, proved to be singularly authoritative and informing, aside from its technical solidity, and its appeal in tone and phrasing. Claude Gotthelf, the pianist, and Charles Wakefield Cadman, the composer, accompanied us to the concert and shared in our enthusiasm over Mrs. MacDowell's performance.

Cadman, by the way, owns a home in Los Angeles—yes, he is an American composer—and we saw a bankbook in his coat pocket—yes, an American composer he is. We caught him between tours and

learned that, aside from the demand for his Indian seances given with Princess Tsianina Redfeather, he is kept busy also supplying the demand of his publishers for new songs and piano pieces. The Cadman output is tremendously in demand. At present Cadman is busy on the incidental music for a play called "The Thunderbird," to be produced by the Shubert firm, of New York. We asked Cadman about the nature of his score and he replied modestly: "Oh, it is a kind of 'Liza crossing the ice music.'" Nevertheless, we know that his publishers are thinking of putting out some of the selections as a suite, in the Grieg "Peer Gynt" style. Cadman got hold of Joseph Carl Breil, composer of the music in "The Climax," and the pair motored us to the studios of the Triangle film, where we met Sir Beer-bohm Tree, De Wolf Hopper, Douglas Fairbanks and other notable actors who have been enticed into the movie field. In a company rehearsing "Macbeth" we discovered Karl Formes, a son of the celebrated basso of that name. Another troupe numbered among its members Wilfred Lucas, brother of Clarence Lucas, of the *MUSICAL COURIER* staff. George Siegman, who played the role of the colored Lieutenant-Governor in "The Birth of a Nation," also is on the Triangle roster of actors. He told us that when he was introduced to Mme. Nazimova not long ago she recognized him from having seen him on "The Birth of a Nation" screen, and she refused to shake hands with him because of his villainy in that piece. Mr. Breil is writing music for the Triangle productions at a salary of \$6,000 per annum. He was the first legitimate musician to write scores for moving pictures, and he owes his activity in that field to Daniel Frohman, who first called his attention to the growing artistic importance of the movie industry. We were introduced to the big live lion that figures in some of the Triangle's exotic productions and accepted the dare of the onlookers to pay a visit to Leo in his cage, accompanied by his keeper. Cadman showed his mettle to the crowd, none of whom went into the cage, by following our trembly example, and we managed to secure a snapshot of Charles during his daring act. It was a jolly experience to mingle with the movie colony and be on close terms with sheiks, czars, shooting sheriffs, murderers, pursued maidens and pirate kings, all in appropriate costume. We were enabled, greatly to our delight, to be of service to King Duncan, in full regal dress, inasmuch as we bought him a long black cigar, which he promptly proceeded to smoke with great relish. The pictures accompanying this writing show the scaffold and other preparations for the next massive production of Griffiths, who conceived and executed "The Birth of a Nation." At present he calls the new work "The Mother and the Law" for copyright purposes, but the subject of the picture will be Babylonian. Mr. Griffiths said that the stage and its surroundings will cover nineteen acres of ground. During the actual performance he and his assistants will stand on a tower one hundred feet high and direct the production by telephone and megaphone.

Fred W. Blanchard talked at a Los Angeles Club luncheon about the new "talking picture" process in which he is interested. It is called the Kellum system, and Mr. Blanchard says that he intends to give operatic entertainments at which the characters will be shown in action and at the same time they will be heard singing the music of the opera they are interpreting. A striking piece of news obtained from Mr. Blanchard was his declaration that the city of Los Angeles will repeat its \$10,000 opera contest in the near future. He was one of the prime movers in the late "Fairlyland" production.

L. E. Behymer, known more familiarly as "B," is the same jovial, cheery and unceasingly busy personage as ever. His Philharmonic Concert Courses in various California cities belong to the representative

musical manifestations of the Pacific Coast, and they are prospering more than ever before. The record receipts for a single Behymer Philharmonic came in this season at one of the Melba appearances. Mr. Behymer is about to realize the dream of years in the erection of a Fine Arts Building, to contain an opera and symphony auditorium, studios, recital halls, etc. Also it is Mr. Behymer's intention to found a music school with a permanent home in the new edifice.

Abraham Miller is a progressive and intelligent musician who gave us much valuable musical information about Los Angeles vocal conditions. Mr. Miller himself is one of the popular singers of the community and has been active here for a long time in church music and concert work.

Anthony Carlson is another well informed vocalist who keeps up with the current tonal happenings in his own city as well as in all the other sections of the country. Mr. Carlson's studio is one of the most active in Los Angeles, as he gives about seventy lessons per week. His studies were made in Berlin and Paris as well as in America, and also his teaching experience has been acquired partly abroad, so that his viewpoint in his chosen field is an international one. In addition to the gold mine he possesses in his class, Mr. Carlson owns a gold mine also in fact, and he expects it to pay him fat dividends before very long, as the property has been found by experts to be a productive one. To hear Mr. Carlson explain the workings of a certain electric typewriter (patented) is to discover that music is not his only accomplishment.

In the film world Mr. Lubin is one of the potent powers. He was not always in that line. Rumor has it that not very many years ago he sold a very necessary and comforting garment known colloquially as "pants." Last summer one of the directors of Mr. Lubin's film company asked him what he thought of the idea of making a picture of "Pudd'nhead Wilson." Mr. Lubin scratched his head and replied, "Well, for one thing I don't believe in meddling in politics, and for another thing, I should hate to insult the President."

A. J. Goodrich, harmony and theory expert, formerly of New York, and later of Paris, is settled in San Diego.

Edna Darch made some appearances at the Berlin Royal Opera when Geraldine Farrar was one of its stars, and more recently achieved success as a member of the Chicago Opera, where on one occasion she substituted for Mary Garden as Prince Charming in Massenet's "Cendrillon" and pleased the Chicago public and critics greatly. Miss Darch now is married and living in San Diego, and husband Leighton McMurtrie so far has succeeded in warding off the requests that have been coming in for the professional services of Miss Darch. However, it is a question whether he will be successful much longer in eluding the managers and opera organizations. They have a way of remembering and unearthing young singers who have personality, voice, musical ability and the power to project those strong assets across the footlights. We convinced ourselves that Miss Darch possesses all those qualities, for we prevailed upon her to sing for us. She was on a visit to Los Angeles, and had no music with her, and no accompanist at hand. We offered to play for her, but she said that she was in the habit of accompanying herself. We confess that we generally have looked with suspicion on the kind of accompaniment which singers play for themselves. It is no exaggeration to say that our suspicion was by no means allayed when Miss Darch seated herself at the piano and asked, "What would you like, an opera aria or

songs? 'Bohème,' 'Butterfly,' 'Pagliacci,' Schumann, Schubert, Brahms, Strauss?" We asked for the "Bird Song" from "Pagliacci" and something by Brahms and Strauss. Without hesitation Miss Darch complied with the request and played her own accompaniments in a finished fashion that was little less than astonishing. "Morgen" and "Wie Melodien zieht es" were done with every note and every nuance of the piano score. The mystery was explained when Miss Darch admitted that she had been a pianist before she became a singer. Her musicianship extends also to her vocal performance, which revealed her as a Lieder exponent of uncommon sympathy and penetration. Her voice is a rich and mellow soprano of extensive range and in every tone she exhibits the proof of skill and experience. That rarely found quality known as "Innigkeit," and of such invaluable help in the delivery of the Lied, belongs to Miss Darch in large degree. Volume and fluency are other features of her tone resources. The diction in four languages was noted by us as being of the best. After summing up Miss Darch's artistic virtues and estimating her personal attractiveness, we declared without hesitation that we would reveal her whereabouts to the managerial fraternity—and then we hastened to get away from tall husband McMurtrie's not at all grateful glances.

Vernon Spencer remains one of the "live" piano teachers of Los Angeles, and in addition to his studio work he takes the time also to edit a publication called the Music Student, the current issue of which contains several articles of useful nature and many bright paragraphs doubtless written by Mr. Spencer, who wields a very incisive pen.

Heinrich von Stein's Rector System is exciting much comment on the Pacific Coast, and so is his pupil, Dorsey Whittington, who played the Chopin fantasia for us in a stunning manner. He is a young pianist of indisputable promise and has made enormous strides since we heard him last summer. Mr. von Stein expresses the most sanguine hopes for the concert future of his talented and hard working pupil.

Constantino, the tenor who used to sing at the Boston Opera, is located in Los Angeles, and every once in a while he writes to the papers and talks to the business men about erecting a grand opera house in Los Angeles and making him the manager of the institution. During our stay in the city he submitted to the Chamber of Commerce a proposition to build for him a structure costing about \$1,000,000. The chamber laid the matter on the table. It is to be hoped that the table is not a slanting one, the kind with which Frederick the Great provided his friend Voltaire after he tired of his society at the Sans Souci palace in Potsdam.

We learned through certain publishing sources that a famous concert singer, whom we shall leave unnamed in this paragraph, forces the composers and publishers of some of the numbers sung by that artist to pay him a royalty on the sale of those pieces. In one instance the sum so received by the singer amounted to the same income which was paid to the composer as royalty. The practice is ingenious, and we understand that the manager of the singer was the originator of it. Perhaps he shares in the royalties, too, n'est ce pas?

In traveling from Salt Lake City to Los Angeles we decided that the dry atmosphere was parching our throat, and resolved to lubricate with a bottle of Pabst's Blue Ribbon brew. We asked the waiter for the beverage and he informed us with due solemnity that the order could not be filled owing to the excise law of the county through which we were passing at that moment. We were ready to resign ourselves to the taste of Arizona desert sand when the

waiter suddenly popped up with a coffee pot and cup. "Here's your coffee, sah," he said. "No coffee was ordered," we returned rather peevishly. "Pardon me, sah," persisted the colored diplomat, "but I believe I distinctly heard you order coffee." We were ready to become indignant when we caught a glimpse of the waiter's face. His left eye was distorted into a prodigious wink. "Oh, yes," we agreed, "coffee was ordered. Don't forget the sugar and cream." A coffee cup in need is a friend indeed.

Behymer's La Scala Opera Company played during its first week in Los Angeles not long ago to \$736 more than the organization which gave performances there last year with Constantino at its head.

A letter received before getting to Los Angeles: "We will be pleased to see you here and are planning to give you a good round up and let you see how the Far West puts it over in music. We don't expect you to find a musical bumper crop even if we did have a Federation convention here last summer. However, we will show you that we have a little more scenery, that we have corralled a few more musicians, and hope to lasso most of the dollars in sight for the divine art."

Roland Paul, a favorite tenor, was greeted in passing. His studio was too full of pupils to allow of extended interviewing.

A fine, luscious cluster of oranges, on the branch, was left at our hotel and bore the inscription: "Golden fruit from the composer of 'O Golden Sun.' Picked this afternoon on the Buller ranch in Lower California.—Grace Freebey."

Gertrude Gilbert's (chairman of the Music Committee of the San Diego Exposition) invitation to enjoy a reception there had to be declined with regret as the flooded condition of the Southern districts made the trip from Los Angeles impracticable. On the last day of our stay in L. A. the railroad reopened operations after three weeks' cessation.

In the Transcontinental telephone concert it was possible to hear even the piano accompaniment for the singers in New York.

Arthur Wallenstein is a young cellist of attainments out of the ordinary. He has a technic of extreme facility, a bold attack and a powerful musical tone. He was heard in some Popper compositions that were played with dash and general concert calibre delivery. Mr. Wallenstein was accompanied by expert Grace Freebey, who thought nothing of doing from memory the Popper Hungarian rhapsody among other things. This young couple would furnish valuable program assistance to some traveling vocal prima donnas. It is their ambition to do so.

In Los Angeles, the Brahms Quintet, with Homer Grunn, Axel Simonson, etc., gave a concert a few weeks ago. When the players stepped on the stage an old lady in the audience clapped her lorgnettes upon her nose and asked her neighbor, "Would you mind telling me which is Brahms?"

Axel Simonson is in constant solo demand as a cellist and he also is one of the strong bulwarks of the Los Angeles Symphony Orchestra forces.

Thilo Becker and Mrs. Becker count among the serious musicians of Los Angeles and are highly respected by their fellow professionals. We heard from most of them warm endorsement of the plan

of the Beckers to go East next season for joint concerts, solo and ensemble. They have been pronouncedly successful on the Pacific Coast as players and teachers and demonstrated amply that they are musicians who have something worth while to present to the concert going public. Mr. Becker is a long time resident of southern California and remembers the early days of musical endeavor there. "I always shall remember," he related, "how surprised I was at that period, while riding on a street car, to hear a young man whistling the 'Meister-singer' prelude. I asked his name and learned that he was Edward F. Schneider, of San Francisco." "The millennium has not yet come," remarked Mrs. Becker quietly; "I had a pupil who walked into the studio the other day and announced, 'I have a "bum" lesson.' 'Bum'? I queried. 'I mean "punk,"' she amended apologetically." Mr. Becker took up the thread of anecdote: "Another was playing out of time and I asked her what measure she was observing. 'Six,' she said. 'Six what?' I questioned; 'Six turnips, six carrots?' 'No,' she threw at me triumphantly; 'six beats.'" The hour or two spent with the Beckers was a veritable mine of musical wit and information.

Women sitting in the streets registering voters of their sex offered a novel and not unpleasing sight to an Easterner with suffragette leanings.

Harry Clifford Lott, who sang through the wire at the Los Angeles-New York concert, was a member of the Mendelssohn Glee Club in 1900 or so. His voice was recognized by some of the older singers in the New York society.

There is a Mozart Club somewhere in this country. A well known violinist played before the members this season and on his program was a Mozart minuet. After he had finished the concert an officer of the club thanked him from the platform and gave this passage: "We wish to assure you, Mr. X., that we appreciate your selection of a Mozart piece as a delicate compliment to our society."

Los Angeles is much concerned about the welfare of the coming generations. On the same day (February 20), the Examiner printed an article called "Better Babies Is Aim of Club," and the Times had one entitled, "Are Los Angeles Parents Falling Down on the Job?"

Los Angeles journalism gave us a severe shock when the day after the symphony concert the one prominent paper printed not a word about the event and the other printed five lines, mentioning as a number on the program a composition which had not even been played, and dismissing the whole affair with this review: "The orchestra performed brilliantly." When we spoke to several musicians and business men of Los Angeles about the matter, they told us that the reason for the limited space given to the orchestra by the papers was its restricted ability (owing to the small guarantee fund) to spend money in the advertising columns. We do not see the point and cannot understand how the same newspapers which spout editorially about the importance of Los Angeles as a center of wealth, culture and civic progressiveness are content to treat the symphony orchestra as they do. The stamp of complete culture is not upon a city until it has a symphony orchestra. All the furniture makers' and undertakers' conventions which the Los Angeles newspapers assist in bringing to their town never will advertise the place one-tenth as effectively as its symphony orchestra, properly supported. Ask Min-

neapolis. In Los Angeles one Sunday paper had a twelve page sporting supplement, and in the same issue devoted only half a page to music. In Boston they have a great ball team and a great symphony orchestra. However, when a Bostonian is asked of what he is most proud in his city, he will reply unhesitatingly, "The Boston Symphony Orchestra." The Los Angeles paper which treats music with the least contempt is the Times, where Edwin F. Schallert writes the reviews. He is a conscientious and able critic. But the Examiner has Mrs. Bosworth and Otheman Stevens (the latter wrote the best "Fairyland" review last summer, inasmuch as he condemned that Parker opera unreservedly). Why not give them a chance to put the public in touch with its local orchestra and stimulate support on the part of the subscribers and guarantors? Formerly Los Angeles had newspaper critics who were known nationally, like Francis Gates and Frederick Stevenson. Is Los Angeles journalism declining?

On the front page of several Los Angeles newspapers there were long telegrams from New York telling how one evening at the Metropolitan Opera House Mme. Zarska's gown had slipped from her shoulder and revealed more than was customary, and how on another evening Caruso had said angrily to Miss Farrar, in the wings, "You are not in the moving pictures now, but on the grand opera stage." Combined, these telegraphed "news" stories occupied almost three quarters of a column. The name of the opera in which Mme. Zarska sang was not even given. If she had achieved the greatest triumph ever recorded in New York there would not have been one word about it on the front page of the Los Angeles newspapers. There was no news wire about the world's premiere (in New York) of "Goyescas." Many musicians to whom I spoke about the Granados work knew it only from the accounts printed in the MUSICAL COURIER. It is a difficult thing to get hold of a New York daily newspaper in any place more than fifty miles from the metropolis. We do not say that the Los Angeles newspapers are the only journalistic boycotters of music. It is bad almost everywhere else in the United States.

Is it true that the reading public wishes the kind of "news" printed most of the time? Have the esteemed city editors ever tried anything else?

Mme. Melba was due to give a Los Angeles recital on February 26. The same city will have the Boston Opera and Pavlowa for a week beginning March 6, in "L'Amore Dei Tre Re," "Butterfly," "Pagliacci," "Bohème" and excerpts from "Carmen" and "Orfeo." We met the manager of the organization, Max Rabinoff, in Los Angeles and San Francisco, where the company is booked for the middle of March. Mr. Rabinoff reports excellent business everywhere and tremendous enthusiasm for his singers, among whom are Maria Gay, Zenatello, Teyte, Riccardo Martin, Chalmers, Felice Lyne, Tamaki Miura, etc.

A moving picture which is making a big success here is called "Ramona" and tells the story of an early California romance. During one of the gay-some episodes the orchestra plays the scherzo from the ninth symphony of Beethoven, and as musical illustration of a burning Indian village, the movie composer employs the fire music from "Walküre."

Emmy Destinn gave a song recital under the Behymer management which was well attended and much

applauded. Destinn's singing of Lieder is a piece of wholesome art.

Jane Catherwood, MUSICAL COURIER correspondent here, also is a vocalist of parts, and finds energy enough away from her writing and lesson giving to keep conversant with a repertoire of songs sufficient to make up impressive concert programs. Recently Mrs. Catherwood instituted two "Miniature Song Recitals" whose list of songs was just short enough and well delivered enough to mingle cries of "more" with those of "bravo" on the part of the listeners.

Mrs. Edward A. MacDowell is spending some successful and profitable weeks here. To Mrs. MacDowell the word "success" is a relative term when applied in a personal way, for the entire income from her lecture-recitals goes toward the fund with which the MacDowell Memorial Colony is supported at Peterborough, New Hampshire. Mrs. MacDowell has been receiving royal response in California, and will be busy in this part of the country for some weeks to come, the Pacific Coast demands for her services extending from Los Angeles to Portland, Ore., and Seattle, Wash., where she will make appearances shortly. In an interesting talk with Mrs. MacDowell she told us that she doubts whether she will go on after this season with her present lecture-recital activity as her health will not permit of future extensive travelling and the nervous strain incidental to public work. In the program which we heard Mrs. MacDowell do, we were delighted with her sincere and unpretentious style, her eloquent setting forth of the aims of the Peterborough movement, and her poetical and authoritative publication of some of the piano works of her famous husband.

Travel Items

Passing through lower Arizona and other desert lands that adjoin Mexico it was a timely and picturesque sight to see United States soldier detachments encamped in the wilds. At one place there was cavalry practise and the troop swept the plains for all the world as though a band of Apache Indians lay concealed behind the frowning hills that skirted the vast level.

As a rule the cowboy and other civilian riders one glimpses along the plains do not gallop wildly as our schoolboy imagination used to picture them. The shaggy little mustangs trot leisurely or even walk and their riders seem to be content to let them take any pace they like.

In Bisbee, Ariz., piano tuning costs \$3.50, according to an advertisement in the Bisbee Daily Review of February 22. We discovered also a thoroughfare called "Opera Drive." Other evidences of musical culture were not visible.

Near the border between California and Arizona is Yuma, where the local paper published this item, in which we found matter for a rare chuckle: "Because he could not endure the sight of a hearse standing in front of his house, Edward K. Milliken, court reporter for Yuma County, brought injunction proceedings against the owner of a livery stable adjoining his property. The injunction was granted with the stipulation that the hearse was to stand in front of Milliken's house when called there on business."

In the still sunshine, at a town about an hour from El Paso, Tex., an adobe house bore the legend "Fiddle for Dancing."

Our train nears El Paso, where we disembark for a ten day tour of Texas. LEONARD LIEBLING.

LOCAL SOLOIST CHOSEN FOR PATERSON FESTIVAL

From among the thirty singers who competed for the honor of appearing as local soloist at the Paterson Music Festival, Barbara Bourhill, twenty-one years of age, emerged the winner in the contest held Monday night in the High School Auditorium, Paterson.

Pretty little Miss Bourhill was practically unknown, but from the moment she began to sing it seemed certain she would be the successful contestant. She received ten of the eleven votes cast.

Miss Bourhill is a silk ribbon weaver employed in the plant of the National Silk Company. She is the oldest of six children and is the principal means of support for her family. She was born in Paterson and attended the same grammar school which Dorothea Fozard, the successful contestant two years ago, also attended. Her father, George Bourhill, is a net weaver and a foreman in the Barbour plant there.

Miss Bourhill, who resides at 519 East Thirty-second street, is soprano soloist in the First Baptist Church. For a time she was soloist in the Third Presbyterian Church and has been studying music for only a year and a half, under the direction of William Kraemer. Miss Bourhill gives the credit of her success to her teacher; she is now studying piano with Mrs. Kraemer.

The numbers which she sang on this occasion were Hawley's "Because I Love You, Dear," and Hasting's "Red, Red Rose." She was accompanied by Mrs. Kraemer. The auditorium, which has a seating capacity of about 1,800 persons, was crowded.

The requirements of the contest were as follows: "Any contestant, to be eligible, must reside within a ten mile radius of Paterson, in Passaic or Bergen Counties; must be under twenty-five years of age at the date of trial; must have resided for one full year prior to the date of trial in either Passaic or Bergen County, within the ten mile radius."

Others who sang Monday night were: Eleanor Adis, Paterson; Lillian Baker, Passaic; Barbara Bourhill, Paterson; Veronica L. Clifford, Paterson; Margaret L. Davis, Ridgewood; Helen Frey, Paterson; Harriet Randolph Gallon, Rutherford; Melva M. Gesner, Ridgewood; Sophia Gould, Paterson; Elsie Halliwell, Paterson; Mary F. Heath, Paterson; Evelyn Hiler, Ridgewood; Joanna Hoffman, Paterson; Anna B. Jelleme, Clifton; Minnie S. Kohns, Paterson; Fleurette Eugene Kopp, Midland Park; Rose L. Maginnis, Paterson; Helen E. Marble, Ridgewood; Nella D. L. Mierop, Passaic; Ethel Moshier, Little Falls; Estella Woodruff Potter, Passaic; Helen J. Rennyson, Paterson; Mildred Riley, Passaic; Hazel Titus, Paterson; Viola Ulrich, Paterson; Mary T. Vornehm, Dundee Lake; Helen Zabriskie, Paterson, and Clarissa Zemerdyk, Paterson.

C. Mortimer Wiske is the conductor of the Paterson, as well as the Newark and Jersey City music festivals.

NEW AUDITORIUMS

It is evident that all over America there is an awakening to an increased love for music and an increased desire to hear it. This must be the case when in the same week there come to the MUSICAL COURIER offices from two points as wide apart as Portland, Ore., and Charlotte, N. C., items announcing the construction of new auditoriums for music. Says the announcement from Portland: "Portland's \$600,000 auditorium, which is being built on the Market Block, Third and Market streets, will have a stage large enough for the greatest grand opera productions, thanks to the Monday Musical Club. It was through the club's efforts that the movement

for the auditorium was begun. The plans call for 5150 seats and a \$25,000 organ."

The report from Charlotte is as follows: "North Carolina is about to have the largest auditorium in the country within its portals. It will be of brick, concrete and steel, with a seating capacity of twenty thousand people and accommodation for a chorus of eighteen hundred and an orchestra of one hundred. The corporation to erect this auditorium already has been chartered with a capital of \$250,000, and plans are being made. Some of the best known men of the State are upon the Board of Managers, and plans are already laid for a week's festival this summer with distinguished artists. The name of one of America's best known conductors is mentioned in connection with this festival."

CARL VOLUME OF ORGAN MUSIC DEDICATED TO BEROLZHEIMER

Dr. William C. Carl completed the third volume of his "Selected Festival Music for Organ" a few weeks ago, and the Boston Music Company has recently issued the book in a style uniform with the two preceding volumes of this admirable collection.

Vol. III is dedicated to Philip Berolzheim, a prominent business man of New York, an amateur organist himself, and a devoted supporter of many musical enterprises in general and of organ music in particular. There are fifteen numbers in this new collection, ranging from Handel, Schubert, Mendelssohn and Schumann to modern French, English and American works. As in the other volumes of this collection, Dr. Carl has carefully indicated the registration, suggested the keyboards and marked the pedaling. The pieces are primarily intended for All Saints' Day, Ascension Day, Ash Wednesday, Baptismal Service, Children's Day, Confirmation Service, Dedication of a Church, Epiphany, First Sunday in Advent, New Year's Eve, Ordination Service, Thanksgiving Day, Trinity Sunday, Whitsunday.

All the compositions in the book are within the reach of the average church organist, but none of them is too simple for the finest cathedral service. Several of these pieces have been arranged by some of the world's greatest organists, such as W. T. Best and Alex. Guilmant. It is hardly necessary to add that such a collection of musical and practical organ works should be in the possession of every organist.

A NEW OPERA COMPANY

C. A. Ellis, of Boston, not content with handling the three weeks' visit of the Metropolitan Opera Company to Boston this spring, will himself branch out next fall as manager of his own opera company. He has already engaged Geraldine Farrar, Emmy Destinn, Louise Homer, Lucien Muratore and Clarence Whitehill as the principals of his company. The repertoire will be made up of two works only, "Carmen," with Farrar, Muratore and Whitehill; and "Trovatore," with Destinn and Homer, the tenor for this latter opera not being announced as yet. The season of this company will begin in early October and will last only about one month, when it will have to be discontinued on account of previous engagements contracted by the principals of the company. Bookings have been made in the cities of the Middle West which are not on regular itineraries.

This undertaking of Mr. Ellis' is entirely independent of all other organizations. It has no connection with the Metropolitan, and there is no permanent organization intended. The name of Mr. Ellis' conductor is not yet announced nor are all the details completed. More extended and detailed notice of the organization will appear in a later issue of the MUSICAL COURIER.

THE REAPPOINTMENT OF MR. GATTI-CASAZZA

All rumors as to a change in the management of the Metropolitan Opera (rumors which this paper, knowing them to be absolutely devoid of foundation, consistently refrained from mentioning) were set at rest by the official announcement that Giulio Gatti-Casazza has been re-elected by the board of directors for a further term of four years, beginning with the end of the present season.

When we state the performances of opera at the Metropolitan, though not invariably flawless, are maintained at a higher level of excellence than in any other opera house of the world, without exception, we make this statement as the result of personal study and a personal knowledge of European opera houses. The Metropolitan is the first opera house of the world, and Mr. Gatti-Casazza has given us in this opera house the highest average opera that exists today. It seemed very obvious that he deserved to be his own successor, and evidently the directors took this view, to their credit.

There is no such thing in this world as the attainment of perfection in the giving of opera or in anything else. The conduct of any institution—commercial, professional or artistic—is more or less a matter of compromise with the conditions imposed by one thing or another upon its management. Mr. Gatti-Casazza's record speaks for itself. Under the conditions imposed upon him we are firmly of the opinion that there is no operatic manager now in public life who could conduct the Metropolitan more satisfactorily on the whole than he has done and is doing. Critics he has had and will have. But we have faith in his absolute honesty of purpose and his ability to carry out that purpose as far as circumstances allow. In re-electing him the directors have done a wise and just thing, and one well calculated to further the best interests of the Metropolitan Opera Company.

Dr. William C. Carl has just received from Cincinnati the official preliminary announcement of the forty-third annual Cincinnati May Musical Festival, which is to be held on May 2, 3, 4, 5 and 6. Dr. Ernst Kunwald is the musical director, and the soloists are: Olive Fremstad, Florence Hinkle, sopranos; Mme. Schumann-Heink, Sophie Braslau, contraltos; Morgan Kingston, Lambert Murphy, tenors; Clarence Whitehill, Arthur Middleton, basses, and Adolph H. Stadermann, organist. The Cincinnati Symphony Orchestra will participate and there will be a festival chorus, a solo chorus and a chorus of 800 children from the public schools of Cincinnati. The principal works to be performed are: "Missa Solemnis" and ninth symphony, Beethoven; "A German Requiem," Brahms; "St. Paul," Mendelssohn; "The Children's Crusade," Pierné; symphony after Byron's "Manfred," Tchaikowsky; excerpts from "Tristan and Isolde" and "Götterdämmerung," Wagner.

"Bird gives recital," says the New York Tribune. We are glad of it. We like not only Birds who play the piano as Clarence Bird plays it, for instance, but we are very keen on hearing the birds' recital in the coming spring when this birdless winter is over. They say that birds of a feather flock together. So far, however, we find that Clarence Bird stands alone.

One branch of music which hardly receives the recognition which it deserves—except from trained musicians—is that of accompanying. In a recital of modern songs, the accompaniments of which are more often than not symphonic in character—at least fifty per cent. of the responsibility for success or failure rests on the accompanist.

BOSTONIANS AGAIN CROWD HALL AT JOHN McCORMACK CONCERTS

Two Appearances Made by Irish Tenor with Usual Gratifying Results—Plans for Mammoth "Elijah" Chorus—Pianist Returns from New England Tour—Fletcher Music Method and Its Originator—Notes and Mention

Symphony Chambers,
Boston, Mass., February 27, 1916. }
John McCormack gave his third recital in Symphony Hall, on Sunday afternoon, February 20, and as usual, attracted an audience that taxed the capacity of the auditorium. His performance was eminently pleasing, and to the thirteen numbers listed on the program he added ten others by way of encores, concluding with the familiar "Mother Machree." Donald McBeath, violinist, assisted Mr. McCormack in his customary able manner. Edwin Schneider was accompanist. The concert was repeated with unabated success on Tuesday evening.

"ELIJAH" CHORUS PLANS DISCUSSED

George Dunham, who is to prepare the mammoth chorus for S. Kronberg in the performance of Mendelssohn's "Elijah," at Braves' Field, May 28, has just returned from New York, where he conferred in regard to the details of the production. Mr. Dunham is the conductor of the Brockton Choral Society, the Quincy Choral Society and the Brockton Philharmonic Orchestra. When seen by the New England representative of the MUSICAL COURIER, he was asked:

"How large a chorus do you expect to secure?"

"We propose to assemble a chorus of 1,000 selected voices—people who have sung 'Elijah.' There is ample room for 1,300 or 1,400 on the stage, and we may have that many, but we are working for 1,000 fine voices, and will be satisfied with that number."

"How is it possible to get together such a mammoth body of singers?"

"We are working in units, approaching some officer of each of the different societies and arranging for him to look after the singers of that society. If the assurances already received are realized, we will have no trouble at all, and not every society has been reached as yet."

"Where can you rehearse this immense chorus?"

"Here again the unit system is to be used; rehearsals will be held in groups of, say, 300 singers. Many halls will be engaged which are easy of access, one north of Boston, one in Boston center, one in Quincy, combining Quincy and Weymouth, and one in Brockton. There will be two final mass rehearsals in Boston center."

"Do you plan to do all of the rehearsing yourself?"

"No; I have the assistance of Elmer Wilson, organist of the Shawmut Church, and several accompanists."

"When do you plan to begin rehearsals?"

"Rehearsals will begin about April 1 for some choruses; others will not start until later. We are counting on considerable enthusiasm at these rehearsals, especially at the two mass rehearsals. Furthermore, we believe that this performance will lead to a general choral awakening throughout New England. Rarely before has there been a chorus of such proportions assembled, and even more rarely to sing a work of such great significance."

GERHARD'S ART CHARMS NEW ENGLAND AUDIENCES

The distinguished pianist, Heinrich Gebhard, has just returned from a New England concert tour, during the course of which he played in Middleboro, Framingham, Springfield, Lowell, New Bedford, Arlington, Plymouth,

Mansfield and Manchester, N. H. Mr. Gebhard's programs featured compositions by Chopin, Mendelssohn, Schumann, Schubert, Liszt, Rachmaninoff, Chabrier and himself. His little march, "Chocolat," proved a favorite with his audiences.

Mr. Gebhard was everywhere greeted with tremendous enthusiasm, as evinced by the following excerpt from the New Bedford Mercury: "Mr. Gebhard may always be depended on to give a piano recital of high excellence, free from the extremes that mar the work of some modern interpreters and yet strikingly individual and full of contrast. He demonstrated his ability last evening from the opening number to the close, arousing frequent and enthusiastic applause. The opening prelude of Rachmaninoff was given with a fine fullness of tone; the Godard number was full of grace and tripping freshness, and the Chopin number, while free in its romantic melody, was given with spirit and adhered to rhythm. The 'Military March' of Schubert was all that the name implied, and the haunting little ragtime march, 'Chocolat,' by the pianist himself, was played with artistic briskness. The Spanish dance was such as to visualize swaying señoritas, who twirled to castanets and lutes."

Mr. Gebhard will play in Boston on March 8 and 20, and in Taunton on March 14.

SUNDELIUS SINGS SEYDEL SONG

"Oh, Weep for Those," a recent song by Irma Seydel, the well known young violinist, was sung by Marie Sundelius at a musicale given by Mrs. Fitz, on February 21. The song is dedicated to Mme. Sundelius.

FLETCHER MUSIC METHOD AND ITS ORIGINATOR

Evelyn Fletcher-Copp, who recently opened her mid-winter classes, prefaced them with a series of lectures—three in Washington, two in New York and three in Boston. During her twenty years before the public, expounding her new and now celebrated system of teaching music to little children, known as the "Fletcher Music Method," Mrs. Fletcher-Copp has had many and varied experiences. She has lectured in Germany in the German language, in France and Belgium in the French language and, of course, in England and America in the English language.

In the beginning, as Miss Fletcher, she met with a smile of credulity when she averred that more psychological and artistic methods of teaching music should be introduced. Abroad, she encountered also not a little animosity, as the old country at that time was slow to recognize any musical reform that emanated from the new. It was not long, however, before this attitude underwent a radical change. For instance, after a lecture in 1898 before the Incorporated Society of Musicians of London, England, she was unanimously elected a member of the organization, in recognition of the tremendous merit of her work.

Mrs. Fletcher-Copp herself considers as perhaps her most unique and interesting experience one which is also quite recent. On January 10 of this year, she faced, with some trepidation, fifteen hundred prisoners at Sing Sing, where she spoke on "What Music Will Mean to Americans in the Future." The useful, practical and beautiful aspects of music, from the speaker's viewpoint, made a wonderful "hit with the boys," and when she had concluded, their applause was overwhelming.

"They do not mean it," she said, turning to the officials who had accompanied her to the hall. "I suppose they just do it to be kind, or because they think it is expected."

"Oh, indeed not!" he replied. "You could not buy such applause from these fellows; they are absolutely sincere, and you should feel very much complimented."

On February 4, Mrs. Fletcher-Copp was entertained at a dinner of the Business Woman's Club of Boston, after which she delivered a lecture, with stereopticon views and piano illustrations, on the "Fletcher Music Method." Previously, on January 15, she lectured to the School of Dance on the "Relationship of Music to Dancing," and on January 27, to the Boston Woman's City Club on the "Fletcher Music Method." Each of these lectures was attended by a large and appreciative audience. In a formal letter of thanks on behalf of the last mentioned organization, the secretary said: "Your talk was splendid; there is no lesser word which will adequately characterize it."

It may be understood, therefore, that, quite apart from her status in the educational field, Mrs. Fletcher-Copp has attained an enviable position as a public lecturer. How often, in going to hear some one who has invented something or done something, there is the fear that that accom-

plishment will be the sole topic of discussion. Such is not the case with Mrs. Fletcher-Copp; she can speak for an hour on many different and varied subjects, and always interestingly and instructively. The title of some of her lectures along musical lines are in themselves sufficient to indicate this happy faculty, as, for instance, "Child Expression in Music," "Democracy in Music," "Music as a Means of Education," "Must a Musical Genius Be Nervous?", "Milestones in the Evolution of the Music Man," "American Inventiveness Set Free in Music," "A New and Vital Occupation for Women," and so on. This last lecture, incidentally, makes very clear the tremendous response on the part of the public to Mrs. Fletcher-Copp's work.

Many years ago, an eminent psychologist, an authority on musical matters, said to Mrs. Fletcher-Copp, apropos to her method: "I have often wondered how music teachers of the future would combat effectively the influence of the rapidly increasing number of musical reproducing instruments. The most beautiful music, both instrumental and vocal, can be procured so easily and so inexpensively that future parents will hesitate before starting their children on the long, hard road to musicianship. That parents are even now holding back has been evidenced again and again by capable and fully equipped musicians who find it next to impossible to organize sufficiently large classes to make it worth their while to teach." The psychologist then continued: "After fully investigating your method, however, I have come to the conclusion that every intelligent mother and father would want it for their children, and principally for the effect upon the child's initiative and originality and because of the freedom and joy which music would mean to him if he were taught that way. For by your method children are never taught to be copyists first, then technician, and last of all, thinkers and composers; they begin at the other end and learn, first of all, to understand and apply their own little thoughts. The result is illuminating and naturally has led to an upheaval and readjustment in the field of musical pedagogy."

Mrs. Fletcher-Copp's next activity will be a series of three lectures on different aspects of the "Fletcher Music Method," to be delivered on February 29 and March 1 and 2 before the faculty and student body of Teachers' College, Columbia University, New York City.

HOFFMANN QUARTET CONCERT.

The Hoffmann String Quartet, assisted by Alfred de Voto, pianist, gave a concert in Jacob Sleeper Hall on the evening of February 23. The program included Schubert's quartet in D minor (post), Juon's rhapsodie for piano, violin, viola and cello, op. 37, and Haydn's quartet, op. 64, No. 5. The quartets are familiar works, but the piece by Juon was new here. It is rather sketchy in parts and not in the composer's best style, though generally pleasing. Mr. de Voto performed the piano part in his usual brilliant manner.

AT THE MUSICAL ART CLUB.

The program given at the meeting of the Musical Art Club on February 24 in Jacob Sleeper Hall was both interesting and varied. Hans Ebell and Langdon Frothingham played selections for two pianos. Rosetta Key, soprano; Margaret Harding, contralto, and Loyal Phillips Shaw, baritone, sang. There was a large audience present.

STOESSEL PUPILS.

Julia Pickard, whose recent successful appearance at a concert of the Chromatic Club caused much favorable comment, played at the Westbrook Club in Portland, Maine, on February 23.

Beryl Smith made a fine impression with her rendering of the Sjogren violin and piano sonata at the MacDowell Club concert on February 23. Edna Stoessel in-

ALBERT STOESSEL

VIOLINIST

Studio Address, 126 Glenville Ave., Boston, Mass.

HARRIOT EUDORA BARROWS

Teacher of Singing

609 PIERCE BUILDING, COPLEY SQUARE, BOSTON

Mr. and Mrs. HUBBARD

VOCAL INSTRUCTION Symphony Chambers, BOSTON

IRMA SEYDEL VIOLINIST

Personal Address 1234 Commonwealth Avenue, Boston, Mass.

Management: Gertrude F. Cowen, 1451 Broadway, New York

THEODORE SCHROEDER

THE ART OF SINGING

Teacher of Many Eminent Artists

295 Huntington Avenue Boston

Oliver Ditson Company

150 Tremont Street - Boston
8-10-12 East 34th Street - New York

New Volumes of the

Half Dollar Music Series

FORTY FIRST-YEAR PIANO PIECES

A collection of pieces, Grade I and I-II, which are fresh in feeling and interest and of proven practical value.

THIRTY SECOND-YEAR PIANO PIECES

Selected entirely from the works of contemporary composers, possessing genuine musical quality. They show wide variety in style and in the technical problems approached.

TWENTY THIRD-YEAR PIANO PIECES

The music is entirely from fresh sources making a collection that is up to date, and which contains no number that is dry or perfunctory.

Complete list of the HALF DOLLAR
MUSIC SERIES sent free on request

Price, each 50 cents, postpaid

BOSTON NEW YORK

terpreted the piano part with her usual skill and understanding.

FLINT PUPIL TO GO TO NEW YORK.

William Gustafson, Jr., basso, who for the past several years has sung at prominent Boston churches, will go to New York on May 1, where he has accepted a position as soloist at the Harlem Reformed Church, succeeding Wilfred Glenn. Mr. Gustafson is a pupil of Willard Flint, the well known Boston basso and vocal instructor.

LAURA LITTLEFIELD AT MORNING MUSICALS.

Laura Littlefield, New England's well known and ever gratefully received soprano, sang an interesting group of songs at the West Roxbury Morning Musicals on February 24. Her numbers were as follows: "Scene and Gavotte," Massenet; "Oh, Sleep Why Dost Thou Leave Me?" Handel; "Send Me a Lover, St. Valentine," Old English; "A Roundelay," Lidgely; "Day Is Gone," Lang; "Soft-Footed Snow," Lie; "The Bird of the Wilderness," Horsman. Mrs. Littlefield's charming, lyric voice and unusual interpretative ability gave sincere pleasure to the large audience present. J. V. STICKLAND.

PAUL REIMER'S SECOND LECTURE-RECITAL ATTRACTS GOOD SIZED AUDIENCE

Tenor Delights With Folksongs

Paul Reimers prefaced his second "Lecture-Recital" at the Princess Theatre, New York, Monday afternoon, February 28, with interesting, well put, humorous and valuable notes. He brought out pertinently the difference between a great voice and a great singer, also emphasized particularly the artistic value of the folksong, and gave valuable illustrations, to his own accompaniment at the piano, of musical and lyric phrasing.

Mr. Reimers' wide following of discriminatingly intelligent musicians again was evidenced by the audience present, which intently followed the words and the singing of the tenor throughout his unhackneyed program. Mr. Reimers was in good voice and illustrated again how much one can do with consistent direction of the vocal organ and intelligent attention to technical details both vocally and from the standpoint of interpretation.

Bach's "Komm süsser Tod" was sung with beautiful, smooth legato, and Beethoven's "Adelaide," which stood next, fulfilled the traditions of that well known song. Into Beethoven's "Der Kuss," of entirely different character, Mr. Reimers introduced a decidedly subtle and effective nuance; Schumann's "Dichter's Genesung" introduced the next group, followed by his eloquently delivered "Alte Laute" and the delicate "Die Meerfee." The martial "Der Soldat" and "Provencalisches Lied."

In his delivery of the "International Folksongs" Mr. Reimers showed his versatility in the spirit and dialect of various languages, i. e., the German, Hungarian, Italian, Norwegian, Swiss, Portuguese, Scotch and French. These numbers were "Das Muelrad" (German), "Kau Fra Hallingdalen" (Norwegian), "Magason Repul Adaru" (Hungarian), "La Colomba" (Italian), "J'voudrai bien me Marier" (Swiss), "Modinha" (Portuguese), "Der Jäger" (German), "The Bonny Earl of Moray" (Scotch), "Non, le tailleur n'est pas un homme" (Breton), and "Och, Moder, ich well en ding han!" (Cologne Dialect).

Vet Music School Recital

At the Vet Music School, Charles M. Vet, director, 738 Lexington avenue, New York, the following pupils from the intermediate and elementary class, participated in the recital program, last Sunday afternoon, February 27: Dora Richter, Howard St. John, Jane Dibb, Martin Gallagher and Susanne Jobert. Kathryn Schwarz, of the artist class, played selections from Grieg, Scharwenka and Reinhold.

Schirmer-Bottero

Ernest C. Schirmer, member of the family of publishers and manager of the Boston Music Company, which is Schirmer's Boston house, was married to Lida C. Bottero, at Portland, Me., on February 23. Mrs. Schirmer's maiden name was Carvahan, and she is the daughter of General Carvahan, and great grand-daughter of James Carvahan, for thirty-five years president of Princeton University. She is a singer.

Marcella Craft's Recital Postponed

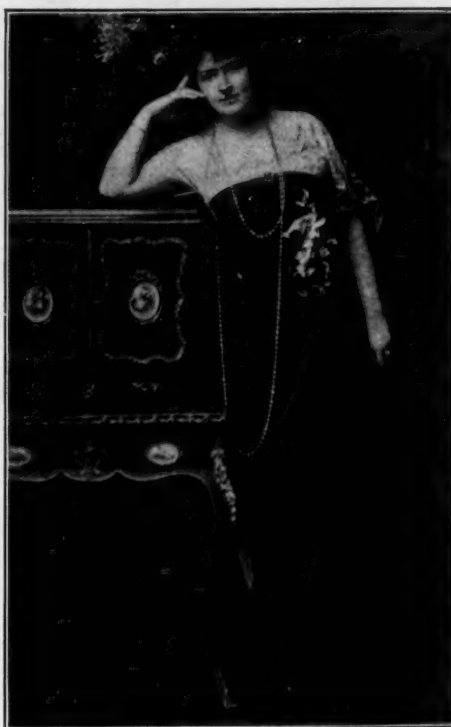
Owing to a severe cold Marcella Craft was obliged to postpone her New York song recital scheduled for last Friday afternoon, February 25, at Aeolian Hall. Miss Craft will be heard at the same hall on Thursday afternoon, March 23, in the program originally announced.

Spizzi and Campanari to Book Van Barentzen

Spizzi and Campanari, of New York, are announced as the exclusive booking agents of Aline van Barentzen, the pianist.

Maude Fay's First New York Recital, March 13

Maude Fay, prima donna of the Royal Opera, Munich; Covent Garden, London; Metropolitan Opera, New York, will give her first New York recital at Aeolian Hall on the



MAUDE FAY.

afternoon of March 13 at three o'clock, singing the following program:

Air from Ariadne auf Naxos (first time in America), Es giebt ein Reich wo alles rein ist.....Richard Strauss
Quella fiamma che m'accende.....Marcello
Se tu m'ami.....Pergolesi
L'Absence.....Berlioz
Bocca Dolorosa.....Sibella
Air from Semele, Sleep Oh Sleep.....Handel
Pastoral.....Carey
Immer leiser wird mein Schlummer.....Brahms
Ständchen.....Brahms
Komm wir wandeln zusammen im Mondschein.....Cornelius
Ins Freie.....Schumann
Frühlingsglaube.....Schubert
Ständchen.....Richard Strauss

Kurt Schindler will assist at the piano.

Miss Fay is under the management of Mrs. Herman Lewis, 402 Madison avenue.

Excuse Us, Mr. Seagle

No, gentle reader, our reviewer did not write "Mr. Seagle's voice in a sonorous bass of an extraordinarily long range"; what he did say was, "Mr. Seagle's voice is a sonorous one of extraordinarily long range." We have been aware for many years that Mr. Seagle is not a bass, but one of the very foremost of American baritones, and in common with the legions who have heard him throughout America, have always admired his work. Just who it was that insisted on making us say he was a bass in reporting his New York recital at Carnegie Hall we do not know, but we apologize sincerely for our absolutely unpremeditated attempt to move him "downward" in the musical register.

Saslavsky String Quartet Concert

The Saslavsky String Quartet, consisting of Alexander Saslavsky, first violin; Seymour Suskind, second violin; Hans Weissmann, viola, and Lucien Schmit, cello, assisted by Alfred de Voto, pianist, gave a concert on Monday evening, February 28, at Aeolian Hall, New York.

The program opened with Victor Kolar's quartet in E major, No. 2. This was followed by Guillaume Lekeu's sonata in G major, for violin and piano, played by Messrs. Saslavsky and De Voto.

The closing number was Guillaume Lekeu's unfinished quartet in B minor, for piano, violin, viola and cello.

A large and enthusiastic audience attended.

Skovgaard in Constant Demand

After a tour through the West and South, Skovgaard, the Danish violinist, who is meeting everywhere with the same emphatic success, was in Chicago during a part of the past week "resting up." February 27, he left for a seven weeks' tour in the Central States. April 10, Skov-

gaard starts on a new circle tour to the Pacific Coast via the Northern Pacific to Vancouver, B. C., leaving Vancouver on May 22 for Winnipeg, and then returning to Chicago, where he will arrive about July 1. From Chicago he goes to Copenhagen.

Bechtel Alcock Sings in Handel's "Samson"

On Sunday, February 27, Bechtel Alcock appeared as soloist at the Church of the Ascension, New York, singing in Handel's oratorio, "Samson." Mr. Alcock's splendid tenor voice and technical finish in this work have caused much favorable comment among New York musicians, and his singing on this occasion maintained his usual high standard of merit.

OBITUARY.

Greta Hughes Witherspoon

Greta Hughes Witherspoon, wife of Herbert Witherspoon, basso of the Metropolitan Opera Company, died at St. Luke's Hospital, New York, Monday morning, February 21.

Mrs. Witherspoon was a remarkable woman and teacher of rare gifts. Her instructors were Gottschalk and Agramonte in this country, Mme. de la Grange in Paris, Lamperti in Berlin and Henry Wood in London. Before her marriage to Mr. Witherspoon she had made a brilliant debut in London at the same time as Mark Hambourg under the management of Daniel Mayer, going on a tour of England and Scotland afterwards. She had a soprano voice of lovely quality, rare purity and flexibility. Having given up her own career for that of Mr. Witherspoon, she devoted herself to teaching, and for the past fifteen years had been conspicuously successful in her work, having pupils from all over the country come to New York. Aside from her unusual knowledge of vocal art, she had great interpretative gifts.

Mrs. Witherspoon was born in Lancaster, Mo., forty-three years ago, and was the daughter of Mr. and Mrs. Felix T. Hughes. Besides her husband, she leaves her parents and three brothers, one of whom is Rupert Hughes, the novelist.

Mary Elizabeth Cowperthwaite

Mary Elizabeth Cowperthwaite, widow of John K. Cowperthwaite, died February 26 of pneumonia, in her ninety-first year, at her home, 16 West 130th street, New York.

Mrs. Cowperthwaite was born in New York City and as a child lived with her grandmother, in Cedar street, which then was considered uptown. She became active in musical circles, studying under Earle and Bassini. She was the soprano in the Ninth Street Collegiate Church until her marriage, in 1853, and was a member of the Harmonic and Oratorio societies.

Mrs. Cowperthwaite attended the first concert at which Jenny Lind sang in Castle Garden, and afterward sang at a concert at which Jenny Lind was the soloist; in fact, she was an intimate friend of the great singer.

Mrs. Cowperthwaite is survived by three sons and a daughter.

Harry Dillon

Harry Dillon, senior member of the vaudeville team of Dillon Brothers, died at his home in Cortland, N. Y., after a long illness. He was forty-four years old.

When Mr. Dillon was fifteen years old he left home, and coming to New York entered a stage career. He had a pleasing tenor voice, and with his brother wrote several songs which were sung with success throughout the country years ago. Among them were: "Do, Do, My Huckleberry, Do," "Why Did They Sell Killarney?" "Put Me Off at Buffalo," and "Every Little Bit Added to What You Got Makes a Little Bit More." He and his brother John, also a tenor, became headliners in the days when Tony Pastor's was the leading variety theatre of the city.

Sir George C. Martin

The death is announced in London of Sir George Clement Martin, organist of St. Paul's Cathedral since 1888. He was born in 1844, and was a composer, most of his works being sacred music. Following the singing of his "Te Deum" on the steps of St. Paul's in 1897 at the Diamond Jubilee of Queen Victoria, he was knighted.

Ungo Bramhilla

Ungo Bramhilla, sixty years old, a teacher of violin and piano, died in New York February 25. Bramhilla, who was known as "The Professor," has played the violin before European monarchs and before American Presidents, and had medals awarded to him by these persons.

WAGNER WELL REPRESENTED AT METROPOLITAN OPERA

Four Operas by the Bayreuth Master, Including "Parsifal," Produced Within a Week in New York—Mme. Barrientos Again Scores in "Lucia"—Mme. Gadski Impressive as Elsa in "Lohengrin"—"Carmen" Again—"Lucia" Put On in Brooklyn

"Parsifal," February 22 (Afternoon)

Features of the "Parsifal" matinee on Washington's Birthday were the first appearance in the title role of Jacques Urlus and the splendid characterization of Amfortas by Clarence Whitehill. Urlus acted and sang the part with fine effect, his big voice, rich and resonant tone, penetrating to all parts of the huge house. Mr. Whitehill won renewed honors, singing with power and tragic dignity. The Gurnemanz of Carl Braun was one of the features of the festival play. Melanie Kurt's voice, clear as crystal, and her powerful acting of the role of Kundry were memorable. The transformation scenes went well, the lights and general mechanics behaving nicely, and Artur Bodanzky kept all matters well in hand with his little stick, a stick which is important in inverse ratio to its size. He commands the situation absolutely, swinging things as he wills. Basil Ruysdael, Edith Mason and Lenora Sparkes all contributed their share toward the fine performance. The full cast:

Amfortas	Clarence Whitehill
Titirel	Basil Ruysdael
Gurnemanz	Carl Braun
Parsifal	Jacques Urlus
Klingsor	Otto Goritz
Kundry	Melanie Kurt
A Voice	Sophie Braslau
First Knight of the Grail	Julius Bayer
Second Knight of the Grail	Carl Schiegl
First Esquire	Lenora Sparkes
Second Esquire	Marie Mattfeld
Third Esquire	Albert Reiss
Fourth Esquire	Max Bloch
Klingsor's Flower Maidens:	

Solo Groups	{	I. Group: {	Edith Mason
			Mabel Garrison
			Louise Cox
		II. Group: {	Lenora Sparkes
			Vera Curtis
			Marie Mattfeld

And a chorus of 24 other Flower Maidens, the Brotherhood of the Knights of the Grail, Esquires and Boys.
Conductor, Artur Bodanzky.

"Madame Butterfly," February 23

Puccini's opera attracted a large assemblage of admirers on Wednesday evening of last week, Geraldine Farrar giving her familiar delineation of the Cio-Cio-San role. Miss Farrar sang well and invested the petite Japanese character with a degree of charm and pathos always expected of this artist. Luca Botta sang and acted the part of Pinkerton in finished style, and made a fine appearance. Giuseppe de Luca was a most sympathetic and attractive Sharpless, and vocally left naught to be desired. Giorgio Polacco conducted with verve and discretion.

"Götterdämmerung," February 24 (Matinee)

The matinee performance of the "Ring" cycle terminated last Thursday afternoon with a splendid performance of "Götterdämmerung." Melanie Kurt gave an eloquent portrayal of Brünnhilde, both as regards voice and action. She seemed inspired and won merited plaudits from the immense audience. Jacques Urlus gave another finished presentment of the golden haired and golden voiced hero, Siegfried, which is one of the best characterizations accomplished by Urlus. Hagen was strikingly set forth by Carl Braun, who intoned the music in majestic fashion. Herman Weil, Julia Heinrich, Louise Homer, Lenora Sparkes, Rita Fornia and Lila Robeson made up the balance of the competent cast. Artur Bodanzky conducted with all the authority and painstaking attention to detail which invariably mark his baton activities. The satisfying Metropolitan stage effects were again in evidence, and, all in all, it was a capital performance of the final opera of Wagner's trilogy.

"Lucia," February 24 (Evening)

A capacity audience, enthusiastic and applauding, turned out last Thursday evening to witness a moving performance of Donizetti's melodious "Lucia di Lammermoor." The title role was sung by the Spanish coloratura soprano, Maria Barrientos, who, in theatrical parlance, had the house with her from start to finish. To hear this remarkable vocal virtuosa dash off chromatics, roulades, scales, staccati and trip lightly over dizzy altissimo heights with astounding abandon, is worth going far. Mme. Barrientos gave vocal exhibitions that won her volleys of plaudits, and the "Mad Scene," executed with wonderful technic and art, precipitated a veritable storm of approval.

Giovanni Martinelli was a dashing Edgardo and sang with warmth, his last act scene in the graveyard being a fine example of the Martinelli art of singing. As Ashton, Pasquale Amato was wholly satisfying, and had full op-

portunity to reveal his great baritone voice to the best advantage. Leon Rothier's basso equipment was well displayed in the role of Raimondo. Other parts were enacted by Minnie Egner as Alisa, Pietro Audisio as Arturo and Max Bloch as Normanno.

The magnetic conducting of Gaetano Bavagnoli was in grateful evidence throughout the evening, and the gifted baton wielder was the recipient of explosive tokens of approval each time he came out to assume command of his forces.

Of course, the popular sextet was beautifully sung, and so tremendous was the applause that it was some time before the tumult could be made to subside sufficiently to permit the performance to proceed. Notwithstanding the clamor for its repetition the sextet was given but once.

A word of praise is due the chorus on this occasion, also to the scenic department. The second scene of the first act and the cemetery setting of the last act are beautiful creations.

"Carmen," February 25

It most certainly pays to advertise, an axiom that Geraldine Farrar evidently knows and appreciates. Animated by the hope of a repetition of her peculiar antics as exhibited in the first "Carmen" performance of the season, another huge crowd filled the Metropolitan Opera House at its repetition, many being turned away. But alas, Carmen appeared to have lost that superfluous energy which made such a stir the week before. Mr. Caruso did not get his face slapped nor was he bit, and the poor chorus lady in the first act escaped the kicks and head bumping of the previous week; in fact, Miss Farrar's Carmen restored to a considerable extent to the lines of last season, was very satisfactory both vocally and dramatically and the audience, though robbed of its sensation, certainly received its money's worth. Mr. Caruso and Mr. Amato were both at their best.

The other parts were as in the first performance of the season, except that Edith Mason took the place of Mme. Alda, away on a concert tour, as Micaela. Miss Mason was eminently successful in assuming this role, as she has been in all the others in which she has appeared this season. She sang beautifully and her fresh, clear young voice was exactly suited to Micaela's music. Her acting, too, was satisfactory, and she looked the very figure itself. After her aria in the third act she was the recipient of very hearty and prolonged applause. Mr. Polacco conducted.

"Lohengrin," February 26 (Matinee)

The perennial popularity of Wagner's melodious opera was exemplified in no uncertain terms last Saturday afternoon by the capacity audience assembled in New York's big operatic temple. Johanna Gadski was a picture to behold as Elsa, and she delivered the lovely lines with an exquisite vocal art that made an instant and enduring appeal. The Gadski interpretation of Wagner's charming heroine is convincing and at all times within traditional bonds. Her success was as striking as deserved.

The role of King Henry was adequately voiced and acted by Carl Braun, whose sonorous basso organ was heard to advantage.

Johannes Sembach gave a splendid account of himself as Lohengrin, and made a handsome appearance as the Knight of the Holy Grail. The "Swan Song," as sung by this artist, was indeed impressive, and the same can truthfully be recorded of all that Mr. Sembach accomplished on this afternoon.

Hermann Weil gave a conventional interpretation of Telramund, both vocally and histrionically.

As the Herald, Arthur Middleton was adequate in every respect, making this character an interesting and integral part of the performance. The fine ringing bass voice of Mr. Middleton was in grateful evidence. Louise Homer was Ortrud.

Others appearing in this notable cast were Julius Bayer, Ludwig Burgstaller, Adolf Fuhrmann and Carl Bitterl as the four Brabantian nobles; Louise Cox, Rosina Van Dyck, Frieda Martin and Veni Warwick as the four pages.

Artur Bodanzky again impressed through his sane and dignified baton work. The orchestra fairly sang the lovely "Lohengrin" music under the command of this conductor, who had both instrumental and vocal forces absolutely under his magnetic control.

Double Bill, February 26 (Evening)

Saturday evening, February 26, brought a double bill. Mascagni's popular "Cavalleria Rusticana" and Granados'

"Goyescas" entertained a large audience. Erma Zarska made her second appearance in the role of Santuzza and scored a real success. Luca Botta was the Turiddu, his splendid singing winning hearty applause. Giuseppe de Luca's versatility has been thoroughly tested this season, and in the role of Alfio he again showed himself to be an artist of sterling worth. Flora Perini was a satisfying Lola and Marie Mattfeld made an excellent Mother Lucia.

Enrique Granados' Spanish opera in three pictures was presented by the familiar cast, which consists of Anna Fitzu, as Rosario; Flora Perini, as Pepa; Giovanni Martinelli, as Fernando; Giuseppe de Luca, as Paquiro, and Max Bloch, as a public singer. Miss Fitzu adds to her artistic reputation with each repetition of this opera. Martinelli and de Luca are two artists whose names it is ever a pleasure to find listed in a cast, and their interpretations of the Spanish gentlemen are individual and full of merit. As usual, the dancing of the fandango in the second picture, by Galli and Giuseppe Bonfiglio called forth much applause.

Gaetano Bavagnoli conducted both operas with much skill, his reading of the familiar "Cavalleria" intermezzo particularly delighting his audience.

Sunday Evening Opera Concert

Sunday evening's concert at the Metropolitan Opera House had a very interesting program. Mabel Garrison, soprano, sang the "Mad Scene" from Donizetti's "Lucia" and Strauss' "Voll di Primavera" with orchestra. She was recalled many times and graciously gave encores, among them "Coming Thro' the Rye." Ruth Townsend, contralto, sang the "Voce di Donna" aria from Ponchielli's "Gioconda" and "Amour, viens aider," from Saint-Saëns' "Samson et Dalila." Miss Townsend's voice is one of great natural beauty and her excellent singing pleased the audience, to judge from the hearty applause which recalled her many times and made encores necessary.

Harold Bauer was the visiting artist. The pianist played Schumann's piano concerto in A minor, the Schubert impromptu in A flat, and the etude in the form of a waltz by Saint-Saëns, and was called on for extras.

Orchestral numbers were the overture, "Leonore," No. 3 (Beethoven); overture, Solenne, "1812" (Tchaikowsky), and Weingartner's arrangement of the familiar "Invitation to the Dance," by Weber. Richard Hageman conducted.

"Walküre," February 28

The feature of Monday evening's performance of "Walküre" was the first appearance in opera in her native country of Maude Fay, a San Francisco girl, who, as a member of the Munich Royal Opera, has won an enviable name for herself in Germany and other European countries. Miss Fay proved to be a singer of ability and an actress thoroughly trained in the traditions of the part. She has a pure, clear soprano voice, of considerable power and of a somewhat dark coloring which makes it particularly suitable for roles like Sieglinde. Her vocalism is excellent and, while properly accenting the dramatic passages, she happily refrains from the spasmodic utterance too characteristic of the German school. In lyric passages she shows a capital legato and great beauty of tone. Her acting is intelligent and satisfactory in every way.

In the second act in particular Miss Fay rose to real heights, both in her singing and acting. She made a most agreeable picture and through the intensity of her acting and the impassioned beauty of her singing one was really moved to compassion for Siegmund's unhappy sister. She made a most distinct impression and was recalled numerous times after the first act with Sembach, and finally alone when she received an especially hearty round of applause. At the end of the second act, too, there was very hearty applause, most of which was evidently intended to express the audience's appreciation of Miss Fay's excellent work at her debut.

Sembach, who gave us a fine Siegfried ten days ago, had a distinct off night, singing with a most exaggerated and unpleasant vibrato. Gadski, in exceptionally good voice, was an impressive Brünnhilde. Carl Braun, in rather bad vocal form, left all the woe in Wotan, while Louise Homer delivered Wagner's prize curtain lecture as Fricka, the champion Mrs. Caudle of all opera. Basil Ruysdael, with excellent singing and dignified acting, made the most of his one scene. Each daughter of Wotan did her valiant best in the choral struggle of the third act, while Artur Bodanzky steered the ship through all pitfalls to a triumphant harbor brilliantly illuminated by the Magic Fire.

BROOKLYN ACADEMY OF MUSIC.

"Lucia," February 22

"Lucia" comprised the tenth night subscription offering of the Metropolitan Opera Company in Brooklyn, which fell upon the evening of Washington's Birthday. Maria Barrientos repeated her lovely portrayal of the unfortunate bride of Lammermoor, and the "Mad Scene" singing again called out enthusiastic admiration, because of the beautiful, pure quality of her exquisite organ and its extraordinary flexibility. Giovanni Martinelli's Edgardo is gripping and abounds in excellence of vocal color

and opulence of tone. His acting was likewise convincing. Pasquale Amato sang the role of Lord Enrico Ashton with the Amato voice and art, which means that the production was the richer for his participation. Big voiced Léon Rothier again scored as Raimondo, and the other participants were up to their usual standard.

The famous sextet was sung with a verve and finish wholly satisfying.

Gaetano Bavagnoli conducted superbly.

The big audience was evidently en rapport with the entire production.

NEWS FROM NEW JERSEY

Public Concert of Newark Musicians' Club, March 7— Local Soloist Chosen for Paterson Festival— Club and Recital Notes—Personals

671 Broad Street,
Newark, N. J., February 29, 1916.

The complete program for the public concert of the Newark Musicians' Club, scheduled for Tuesday evening, March 7, has just been announced. It is one of considerable variety and a program which will undoubtedly attract a great deal of attention. Those who are to take part are representative of Newark's very best talent. The complete program follows:

- String orchestra—
Elegy, from "Serenade," op. 48.....Tchaikowsky
Valse, from "Serenade," op. 48.....Tchaikowsky
Robert B. Griesenbeck, Edwin Wickenhoefer, Franklin Brannin, Alfred G. Anderson, John A. Loesche, Robert Atwood, Jacob M. Gloeckner, Albert B. Boese, F. C. Wieland.
(Otto K. Schill, conductor.)
- Tenor solos—
Cielo e Mar, from "La Gioconda".....Ponchielli
Come With Me, My Love.....Baumann
John A. Campbell.
(James Philipson at the piano.)
- Violin solos—
Air.....Goldmark
Capriccio.....Gade
Eitel C. Smith.
(Frank C. Mindnich at the piano.)
- Ladies' trio—
Serenade.....Matthews
The Bee and the Dove.....Grant
May C. Korb, Mrs. George J. Kirwan, Mrs. George W. Baney.
(Alma M. Holm at the piano.)
- Piano solos—
Mazurka in A flat major.....Chopin
Trois Ecossaises.....Chopin
Polonaise in A flat major.....Chopin
Herbert Sachs-Hirsch.
- Double mixed quartet—
Boatman's Good Night.....Schira
The Hunting Song.....Benedict
Ottile Macdonald, Mrs. Herbert R. Smith, Mollie C. Ely, Mrs. William P. Sutherland, Harry M. Biggin, Ernest A. Burkhardt, Millard Roubaud, Nicholas J. Tynan.
- Cello solo—
Air.....Bach
Russell Kingman.
(Russell S. Gilbert at the piano.)
- Contralto solo—
Aria, Ihr Baals Priester, from "The Prophet".....Meyerbeer
Mary V. Potter.
(Mildred S. Allen at the piano.)
- Two pianos (eight hands)—
Marche Slave.....Tchaikowsky
Irvin F. Randolph, Alexander Berne, Frank C. Mindnich, W. A. Theuer.
- (Vocal ensemble numbers under the direction of C. Mortimer Wiske and Sidney A. Baldwin.)

Although the above program calls for only nine different numbers, it will be noticed that thirty-six members of the club in all are listed as participants. In addition to those named above, ten other musicians well known to Newarkers will act as ushers. They are J. H. Huntington, Jr., Spaulding Frazer, Charles Grant Shaffer, Carl Searing, R. A. L. Smith, Howard Cann, Henry Merker, Elmer Ross, Fred Meeker and George J. Kirwan. Mr. Kirwan, who is chairman of the Public Concert Committee, is in charge of the concert.

Since the organization of the Newark Musicians' Club, a little over a year ago, interest has been growing in this local organization. From a small gathering of six or eight musicians, it has grown to a club of nearly two hundred members, including most of Newark's best known and most prominent musicians. With all the enthusiasm that exists, not only within the organization, but among those outside who have followed the work of the club, it seems certain that a very large audience will turn out on March 7 to hear this attractive program. It is expected that Wallace Hall will be well filled if not crowded to its utmost capacity on this occasion. Although the public sale only began yesterday morning, a large part of the house has already been sold, and judging from the reports of the members of the club who have been disposing of advance tickets exchangeable for reserved seats, a large throng of persons who have signified their intention of being present are still to be heard from. Eight hundred advance tickets have been dis-

tributed by the members of the club in various sections of Newark, the Oranges, Montclair, Bloomfield and Elizabeth, as well as other centers in which members of the club reside. Most of these have not yet made a report.

The fact that half of the proceeds of this concert is to be given to the Municipal Organ Fund which was originated by the Newark Musicians' Club with the profits of its first public concert last year, is arousing still additional interest in the concert. This fund is growing continually and it is hoped that before long enough money will be realized to make possible the purchase of a municipal pipe organ so that free concerts may be given for the Newark public to enjoy. This is a fund it is believed every musician and music lover at least ought to help increase.

Tickets for the Newark Musicians' Club concert are now on sale at Lauter's 593 Broad street, Newark.

HINKLE-DE GOGORZA CONCERT.

Florence Hinkle and Emilio de Gogorza were heard in joint recital in the Palace Ballroom on Friday night. A large audience attended, helping to increase considerably the resources of the Home for Aged Women.

Mr. de Gogorza sang the arioso from Massenet's "Le roi de Lahore," Alvarez's "Canto del Presidiario," "Yradler's familiar "La Paloma," Debussy's "Voici que le Printemps," the serenade from Berlioz's "Damnation of Faust," Huhn's "Invictus," Rogers' "Wind Song," Carpenter's "When I Bring to You Colored Toys," and Elgar's "Pipes of Pan," and "Figaro" aria from the "Barber of Seville."

Miss Hinkle's numbers were the "Vissi d'arte" aria from "Tosca," two Schubert songs, "Du bist die Ruh" and "Auf dem Wasser zu singen" (beautifully sung); Vuillemoz's "Les trois princesses," Leroux's "Le Nil," Homer's "Sing to Me—Sing"; Gretchaninow's "Slumber Song"; Florida's "April," Coleridge-Taylor's "Life and Death," the Horsman song, "The Bird of the Wilderness."

Mozart's duet from "Don Giovanni," "La ci darem la mano," brought this delightful recital to a close. The singing of both of these artists was thoroughly enjoyed. Helen M. Winslow and Charles Baker were the accompanists.

SOMEBODY INTERESTED.

The following was culled from the Newark Sunday Call: To the Editor of the Sunday Call:

1. On May 4 there is to be a chorus of 3,000 voices and 150 musicians in the Newark Armory. What will be the seating capacity for the audience and how many can be accommodated? 2. Are the singers to be paid? 3. What is to be done with the proceeds.
1. From 7,500 to 10,000. 2. No. 3. These festivals do not make much money. If there is any made it will be applied to the director's salary.—Ed.

NEWARK MUSICIANS' CLUB ENTERTAINED WITH VAUDEVILLE

"Tonight's the Night. Cabaret Show Better than Broadway's Best—You Can't Afford to Miss It," or words to that effect written on postal cards, brought so many members of the Newark Musicians' Club out last Saturday night that the rooms at 847 Broad street were taxed beyond their seating capacity. It was one of the regular weekly Saturday night "open house" meetings inaugurated by the club about a month ago and which are proving so popular. The members attended expecting something new and unusual, and they were in no way disappointed, but treated to the surprise of their lives, and left not only well satisfied, but more enthusiastic than ever. It was a performance no one who attended will ever forget, and one which was undoubtedly far more enjoyed than "Broadway's best" could have been.

Before the evening's frolic began, Mollie C. Ely, the contralto, sang delightfully Johnson's "If Thou Wert Blind" and Campbell-Tipton's "Spirit Flower." Then followed the vaudeville sketches all labeled under the one heading, "An Evening in a Music Hall." Harry M. Biggin, master of ceremonies, real "tough like," announced each number.

"Honey Boy Evans" (Graham Huntington) amused the throng for ten or fifteen minutes with dinky songs and jokes (J. H. H. 3d is a twice-a-week subscriber to Proctor's). Then followed "Enrico Caruso" (Ernest A. Burkhardt), who, it must be said, does somewhat resemble a tenor with such a name—when he's made up; he was great. Mart King, the city's "chief musician," as himself, kept the audience in one continuous roar of laughter with his jokes and stories. "The Masked Marvel" (Edwin Wickenhoefer) carried away a large part of the laurels as well as all the sketches he made to delight the members; he is just as good an artist with the pen or brush as he is with the violin and that is saying a lot—some of his works are often on exhibition in the club rooms. Then followed "The Apple Twins," and here the audience was treated to the real surprise of the evening. Little Agnes Mulvey scored the hit of the performance not only with her clever acting and the cute way in which she sang her songs, but also with her excellent costumes; as the "Yama, Yama Girl" she was fine. Miss Mulvey was also responsible for the makeup both of her partner and of "Apache Ike" (Sidney A. Baldwin), who, as accompanist and "follow up" man, also created quite a sensation. The show was great from beginning to end, with never a dull moment

during the entire evening. Harry Biggin is to be congratulated on his success as a "cabaret" manager.

But the evening's fun didn't end here. Professor George J. Kirwan, who made such a "heavy" hit the week before, was on the job again with his "Snitzelbank" apparatus, and the crowd in high glee followed him in this famous German song; Mr. Kirwan has been engaged to do this weekly hereafter (some job!). Refreshments were then announced as "waiting."

Next Saturday night "Indoor Sports" will be featured with a little music on the side.

The following Tuesday (March 7) will be the club's second public concert at Wallace Hall. On March 11 the regular monthly musicale will take place in the club rooms. In April one of the features of the Saturday "open house" programs will be "An Evening with Fay Foster," with the accompanist at the piano; soloists are now being secured for this event.

IN PATERSON.

Barbara Bourhill, soprano, twenty-one years old, was selected last night to represent Paterson at the coming Music Festival which will take place in the Armory there on April 25, 26 and 27. An account of the contest is published editorially on page 29 of this issue of the MUSICAL COURIER.

The Paterson Musicians' Club will hold its annual banquet on March 7.

NOTES.

Albert Spalding, violinist, and Mme. Del Valle, soprano, will be heard in Wallace Hall on March 2.

Evan Williams, tenor, will give a concert in Krueger Auditorium on April 3, for the benefit of the Home for Incurables.

The Haydn Orchestra, S. van Praag, conductor, gave a concert at the Woman's Club, East Orange, last Wednesday evening. Marguerite Dunlap, the contralto, was the soloist and contributed several delightful numbers.

Katherine Eyman, pianist; Ethel C. Smith, violinist; Mary V. Potter, contralto; Clarence W. Williams, baritone, and Frank C. Mindnich will make up the attractive program to be offered in the auditorium of the Church of the Blessed Sacrament on Wednesday evening. Dancing will follow the concert.

The board of directors of the Newark Symphony Orchestra has announced that the date of its second concert, scheduled for April 17, has been changed to Monday evening, April 10, so as not to interfere with Holy Week. The concert will be given in the Palace Ball Room.

William Schott, pianist, will give a recital in Wallace Hall on March 1. He will be assisted by John B. Hamilton, baritone, and W. A. Theuer, accompanist.

Paul Althouse, tenor, and Mary Jordan, contralto, will give a song recital under the auspices of the Contemporary Club, in the Palace Ball Room, on March 21.

T. W. A.

Annual New York Recital by Kasner

On Monday afternoon, February 21, Jacques Kasner gave his annual New York recital in Aeolian Hall, before a most enthusiastic audience. Mr. Kasner's program consisted of Tartini's G minor sonata, the Joachim arrangement of Mozart's A major concerto, Fauré's "Elegie," Kramer's "Intermede Arabe," Cecil Burleigh's "To the Warriors," and the Ernst fantasy on Rossini's "Otello." In a program containing so many interesting features, it is difficult to designate one particular number as the best. The "Intermede Arabe" had to be repeated before the audience would permit the violinist to continue his program.

In this, his third annual recital, observing listeners were able to note the growth of his art. This talented violinist plays with a brilliant tone quality and an accuracy of intonation that mark the thorough musician. Technically, Mr. Kasner is well equipped. He plays with a light, firm touch and a facility of execution thoroughly satisfying. Mr. Kasner impresses his audience with his sincerity and the seriousness of his purpose, qualities which earned for him many recalls.

Diana Kasner played sympathetic accompaniments in a delightful manner.

Leopold Godowsky, Jr., Violinist

At the Vienna Evening to be held in the Grand Ballroom of the Waldorf-Astoria Hotel on Monday evening, March 6, under the direction of Pauline Kruger Hamilton, a feature of the long and elaborate program which has been arranged, will be the first appearance in public of Leopold Godowsky, Jr., son of the famous pianist, who has not followed his father's example, but instead has made himself proficient upon the violin. Another artist who will appear is George Dostal, the well known tenor.

The entertainment is by no means only a musical evening, as there will be many features of varied sorts to amuse the guests. The proceeds of the affair are for the benefit of the Austro-Hungarian war orphans.

MIDWINTER REUNION OF THE ALUMNI ASSOCIATION OF THE GUILMANT ORGAN SCHOOL

Gullmant Organ School Pupils Prepare Short Essays of Interest—Various Subjects Treated—A Pleasant Gathering of Musicians, Pupils and Friends—Dr. William C. Carl Welcomes Each Guest—Banquet Tendered to the Association by Philip Berolzheimer in the Evening

A number of musicians, advanced pupils of the Guilmant Organ School, and their friends gathered together, on Monday afternoon of this week, in the chapel of the Old First Presbyterian Church, at the corner of Fifth avenue and Twelfth street, New York, to renew acquaintanceship and to hear a number of short essays on various topics related to the organ and organ music. Several of the essays were very well written and are worth printing for the benefit of those organists who had not the privilege of hearing the essays read. Most of the papers had been sent in and were read by a deputy.

The titles of the essays and the names of the contributors were: "Music in the College," by Arthur H. Arneke, of Milwaukee, Wis.; "The Organ in the Theatre," by Henry Seymour Schweitzer, of Reading, Pa.; "Choral Technic," by Kate Elizabeth Fox, of Morristown, N. J.; "The Organ and Its Master," by Vernon Clair Bennett, of Omaha, Neb.; "The Piano as an Aid to Organists," by Gertrude H. Hale, of Maplewood, N. J.; "The Influence of Public School Music Upon the Community," by Isabel Rose Arnold; "The Qualifications of a Successful Organist," by Harold Vincent Milligan, of Fifth Avenue Baptist Church and West End Synagogue, New York; "The Physical Exertions of an Organist," by T. Scott Buhrman, of the Scotch Presbyterian Church, New York; "The Organist and His Relationship to Public School Music," by Grace Leeds Darnell, of Flemington, N. J.; "After Graduation," by Gertrude Elizabeth McKellar, of South New Berlin, N. J.

Helen Alexander sang several songs to the great satisfaction of her hearers, and the genial director of the Guilmant Organ School, Dr. William C. Carl, was on hand to welcome each guest and make every one feel at home in the cosy chapel. Only one thing was necessary to complete the pleasure of the audience, and that was a few organ solos by the master organist, Dr. Carl himself. But as the chapel had no organ, even the director of the Guilmant Organ School was baffled for once.

In the evening Philip Berolzheimer, honorary member of the association, tendered a banquet to the Alumni Association of the Guilmant Organ School at the Brevoort Hotel, New York. A large number of the members of the association and their friends were present and a very enjoyable evening was spent. A complete report of this affair will appear in the next issue of the MUSICAL COURIER.

DAYTON AND WATERBURY LIKE OLIVE KLINE

Soprano Scores in Recital with Pasquale Amato

Miss Kline's audience was immediately won by the beauty of her sweet soprano voice, the appeal of her sympathetic interpretations and charming personality. She is not only vivacious—but captivating, with a perfectly natural style, while her enunciation is a delight; and she generously responded with encore numbers. Her opening aria, "Shadow Dance," from "Dinorah," was perfect, and the birdlike qualities of her voice were displayed with inimitable control in the "Fairy Pipers" and "Bird of the Wilderness." Amato and Miss Kline in their duet, "Gondoliera," from Henschel, won the heartiest applause and were forced to repeat part of the number. —Dayton Daily News.

Miss Kline won her hearers at once with her first selection, the "Shadow Dance," from "Dinorah," which was given in exceedingly brilliant style. Her personality was so pleasing and her perfect control added to the charm of a voice whose notes were exquisitely clear and bell-like, made her entire concert one of much pleasure. Nothing could surpass the daintiness of her rendition of "Fairy Pipers," and every selection she sang was one of tonal delight. —Dayton Evening Herald.

Miss Kline's introductory number was the intricate coloratura performance of the "Shadow Dance," from "Dinorah." Her skillful rendition of its difficult passages accounts for Miss Kline's association with so distinguished an artist as Amato. It is a distinction well merited by this ambitious and gifted young woman. A huge bunch of chrysanthemums was presented Miss Kline at the conclusion of this aria, and in response to repeated calls, she sang "La Columba," by Schindler. Her next appearance was with Amato in the duet "Gondoliera," of Henschel. This number was most happily chosen, the two voices blending harmoniously in the lifting strains of the boat song. The singers were obliged to repeat the song before the audience was satisfied.

Miss Kline's final group consisted of five songs, all calculated to show her bell-like voice at its best, and to bring out the beauty of her tones. "Come, My Beloved," by Handel, with its sustained high notes, was excellently rendered. Next came an old English "Pastoral," and then Coleridge-Taylor's "Life and Death," its minor strains being well handled by Miss Kline. "Fairy Pipers" was a number in which the dainty measures were none the less difficult of presentation. Horsman's "Bird of the Wilderness" departed a little from the type of the other numbers and was very beautifully sung. "Lo! Here the Gentle Lark," by Bishop, was the encore, completing a most artistic performance and one that placed Miss

Kline high in the estimation of Waterbury concert goers.—Waterbury Evening Democrat.

Olive Kline, the young American singer chosen by Signor Amato as his associate in this recital, more than delighted every one who heard her. Her voice is wonderful, pure, clear and of great sweetness of tone, yet strong in its quality, and the artistic finish of her singing and the unaffected graciousness of her manner won her audience at once. . . . In the duet, "Gondoliera," by Henschel, with Signor Amato, the blending of the two voices was unusually perfect, and each was heard to good advantage. A portion of the duet was repeated as an encore.

Later Miss Kline sang a group of English songs, "Come, My Beloved" and an old English pastoral in the madrigal style of those early days, Coleridge-Taylor's dramatic "Life and Death," Brewer's dainty, tripping "Fairy Pipers" and Horsman's "Bird of the Wilderness." These songs were especially well adapted to her voice, and she sang them charmingly. Her encore, "Lo, Here the Gentle Lark," by Bishop, was equally delightful, and the impression made by her last evening was one that will not soon be forgotten.—Waterbury American, November 5, 1915.

SAN ANTONIO MIDWINTER FESTIVAL

This Is to Be an Annual Event—New Auditorium Will Be Erected—Brilliant Series of Concerts at Recent Festival

San Antonio, Tex., February 21, 1916.

February 15, 16 and 17, the first annual Midwinter Music Festival was presented by the San Antonio Music Festival Association, under the direction of H. W. B. Barnes. The three day, five concert event, in the course of which both Handel's "The Messiah" and Mendelssohn's "Elijah" were sung, was such a success, artistically, that it is to be continued, the Festival Association planning to bring about the erection of an auditorium in the course of the year so that the next festival may be given at popular prices.

Mr. Barnes, prior to whose coming two years ago San Antonio had had no adequate oratorio production, has done a great pioneer work in the Texas metropolis. Taking men and women with little or no musical training, he formed the Music Festival Chorus and by dint of herculean labor, in the face of many discouragements, developed a singing body which, on two occasions, has acquitted itself with distinction. January 5, 1915, "The Messiah" was given for the first time in Texas. Then in the festival just closed, the Handel and Mendelssohn masterpieces were presented in a manner which would have done credit to a community much older and much longer established in music.

The St. Louis Symphony Orchestra assisted the Music Festival Chorus in the three evening concerts and presented two symphony concerts as matinees. It was the full home strength of the orchestra which was used, the organization making the long trip especially for this engagement. The orchestra presented gratifying programs and furnished excellent accompaniments for the two oratorios and miscellaneous chorus numbers.

A galaxy of artists for the three nights was secured by the music committee of the Festival Association. In "The Messiah" the soloists were: Leonora Allen, soprano; Permelia Gale, contralto; George Hamlin, tenor, and Gustav Holmquist, bass. In "Elijah," Saramé Reynolds was the soprano; Mme. Gale, contralto; Warren Proctor, tenor, and Arthur Middleton, bass. The second night, Marcella Craft, for five years prima donna soprano of the Royal Opera, Munich, sang the finale of Richard Strauss' opera "Salome," for the use of the concert version of which she has the exclusive rights in the United States. She also sang the "Inflammatus," from Rossini's "Stabat Mater," with the chorus.

It would have been a wonderful festival if presented by Worcester, Ann Arbor, Cincinnati or any other community long accustomed to undertaking such monumental things. For a community which had hitherto confined itself to the more modest musical activities, it was even more prodigious, and it has brought about an awakening which will mean much for music in Texas.

Practically every community in Texas was represented in the audiences, many coming for the entire series of concerts. The effects will be realized by musicians, who have their fingers on the pulse of the times, when the next season rolls around.

Despite the failure of the festival to meet expenses, the members of the Festival Association are determined to go on with the good work and, under Mr. Barnes' leadership, as musical director, to give a bigger and better festival each succeeding year. Plans already are being discussed for the 1917 festival.

The Music Festival Chorus will resume work at once in preparation for next year. Its members have grown so enthusiastic, because of the benefits they have received from eighteen months' drill under Mr. Barnes' baton, that they would willingly continue at work, simply for what they might learn of music, if there were to be no festival.

It has been a labor of love on the part of Mr. Barnes, choirmaster at St. Mark's Episcopal Church and dean of the music department at St. Mary's Hall, the diocesan girls' school of the West Texas Episcopal diocese, and his choral activities have been entirely without pay. The members of the chorus have paid nothing for the drill and the Music

Festival Association has had to pay nothing for his services.

Mr. Barnes, before coming to San Antonio, had attained a well earned reputation for pioneer work done in several communities. In western Ohio, making his headquarters at Piqua, he built up a choral organization which gave all the standard choral works at one time or another. The Western Ohio Music Festival was one of the big events of a few years ago. At Greenville, S. C., he undertook similar work, meeting with great success there. At Atlanta, Ga., in 1909, he directed the presentation of a tremendous festival covering four days, in which he used seven Metropolitan Opera Company stars, two from the Manhattan Opera Company and seven other soloists; the Philharmonic Orchestra of Dresden, Germany; the Atlanta Symphony Orchestra, and a chorus of 512 voices.

As a choral drillmaster for oratorio, Mr. Barnes is past master. He takes whatever materials are at hand and whips them into shape to share honors with the other elements entering into a successful festival.

The officers of the Music Festival Association are: D. J. Woodward, president; J. H. Savage, vice-president; Charles D. Hall, executive secretary; Dr. I. S. Kahn, recording secretary; Harold Kayton, assistant secretary; Sylvan Lang, treasurer; H. W. B. Barnes, musical director. The other directors are: J. M. Bennett, Jr., George A. Cook, Rev. Philip Cook, T. A. Eldridge, A. M. Fischer, Judge W. S. Fly, Herman Horner, J. V. Hucker, J. E. Jarratt, R. Clarence Jones, Arthur H. Muir, Walter P. Napier, T. N. Smith, Albert Steves, Jr., W. G. Tobin, Nat M. Washer and A. B. Weakley. D.

"CHANSONS VIVANTES" BENEFIT ATTRACTS BIG AUDIENCES TO HOTEL PLAZA

Lady Duff-Gordon Creates Gown to Musical Accompaniment

"Chansons Vivantes," under the direction of Lady Duff-Gordon, i. e., the Fashion Fete for the benefit of the Orphelinat des Armées, has been attracting big audiences to the Plaza Hotel, New York, February 28 and 29.

Music has been utilized often as the accompaniment for the development of sketches, water-colors and oil paintings, which have grown under the hand of the artist before the eyes of the audience, but it remained for Lady Duff-Gordon to design one of her incomparable creations in full view of the audience and all to tonal accompaniment. This was one of the features of this recent enterprise of the New York modiste.

Much might be said of the harmony and wonderful blending of color, also the remarkable creative imagination of Lady Duff-Gordon in the line of gowns, as illustrated by the striking variety of original conception and design, shown on this evening, but this being a musical journal, it is hardly in accordance to record that part of the entertainment here, and therefore only the musical end of the function is mentioned.

"Tableaux Vivants" to the Tchaikowsky symphony "1812" opened the program, followed by a Promenade of Modern Fashions to Modern Music. Next came a tableau, "Garden of Roses," given to vocal and orchestral accompaniment. This showed Hebe and eight attendant models.

"Ratmyr," an Oriental legend, which disclosed Ratmyr (sung by M. d'Agarioff, baritone of Petrograd), tired of his environment, and longing for new pleasures, setting out in their pursuit lured by the Spirit of India (Dolores), in scene one; scene two found Ratmyr fatigued with his fruitless search, dreaming of past happiness which he left to follow the Spirit of India. A Singer was represented by Louise Stallings, who possesses a well schooled voice of lovely quality, and Marguerite Torrey represented an Egyptian Dancer and The Nile. M. d'Agarioff sang the "Chant Hindu," from "Sadko," by Rimsky-Korsakoff, and an air from the Russian opera, "Russlan and Ludmilla," by Glinka, his pleasing baritone voice and good interpretations winning him much applause. Incidentally, scenes one and two were for the purpose of displaying robes d'intérieur and robes d'après midi and toilettes de soirée.

Other interesting features of the "Chansons Vivantes" was the dancing of Maurice and Florence Walton in a new dance, "Silver and Gold," composed by them for this fête, in costumes especially designed by Lady Duff-Gordon, Maurice in silver and Miss Walton in gold, based upon the quotation, "Speech is silver and silence is gold." The ballet music was likewise from the Russian opera, "Russlan and Ludmilla," Glinka.

Robes de soirée chiffon shown to the accompaniment of voice and orchestra in Tosti's "Partir c'est mourir un peu" followed. "Wedding Procession" and the "Marseillaise," sung by M. d'Agarioff, concluded the program.

The entire affair was under the management of Mrs. Herman Lewis.

Two lectures before the Woman's Club, of Minneapolis, Minn., by Caroline Goldberg were devoted respectively to "Aida" and to songs for children. Each lecture was profusely illustrated.

CINCINNATI ORCHESTRA AND OLIVE FREMSTAD IN DETROIT

Dr. Kunwald and His Players Brilliantly Assisted by Diva—
Percy Grainger, Diaghileff Ballet Russe and Reinald
Werrenrath Make Recent Appearances

Detroit, Mich., February 22, 1916.

Thursday evening, February 17, the Detroit Orchestral Association presented Olive Fremstad and the Cincinnati Orchestra, Dr. Kunwald, conductor, in a concert at Arcadia Hall. The concert was extra to the regular series, but a fine audience assembled and great enthusiasm prevailed. Mme. Fremstad sang a group of songs, "Im Treibbus," "Traume," and "Schmerzen," by Wagner, with splendid effect, and at the close was recalled seven times. The program closed with the "Immolation Scene" from "Götterdämmerung" which was given such an electrifying rendition that the audience seemed loth to leave and recalled Mme. Fremstad and Dr. Kunwald repeatedly. Aside from the accompaniments for Mme. Fremstad the orchestra played the Tchaikowsky fifth symphony and the prelude to "Meistersinger," in a manner that proved most satisfying to the listeners, evidenced by the many recalls given the conductor.

PERCY GRAINGER GIVES RECITAL.

Monday morning, February 7, Percy Grainger gave a piano recital at the Hotel Statler. It was Mr. Grainger's first appearance and the program was an example of modern piano playing and of modern compositions. It was intensely interesting, at times almost startling and deeply impressed the audience which was composed almost entirely of musician and music lovers. It made a brilliant finale to a fine course of concerts.

BALLET Russe GIVES THREE PERFORMANCES.

Friday and Saturday, February 11 and 12, the Diaghileff Ballet Russe made three appearances at the Lyceum Theatre under the DeVoe-Detroit management. In spite of what many thought to be prohibitive prices there was an excellent attendance at all the performances and much pleasure was expressed at the ensemble. The numbers given during the Detroit engagement were: "Schéhérazade," "La Princesse Enchantée," "Soleil de Nuit," "Carnaval," "L'Après-Midi d'une Faune," "Prince Igor" and "Les Sylphides."

REINALD WERRENRATH SINGS.

Friday evening, February 18, at the Hotel Statler, Reinald Werrenrath, baritone, sang in a joint recital with William Grainger King, violinist. Mr. Werrenrath is no stranger to Detroit and his work at this concert was of the usual high standard he has maintained at his various appearances here.

GUY BEVIER WILLIAMS PRESENTS ARTIST PUPIL.

Tuesday evening, February 1, Margaret Mannebach, artist-pupil of Guy Bevier Williams, gave a recital at McClester Hall. Miss Mannebach is well known as one of the most artistic players among the young pianists of Detroit, and this recital was one of her many successes. Her program included concerto in G minor, op. 58, Moscheles; rhapsody, op. 79, No. 2, Brahms; nocturne and polonaise, Chopin; "Mazurka de Salon," Tchaikowsky; etude "Were I a Bird," Henselt; "Cracovienne," Paderewski; "Murmuring Forest," Liszt, and rhapsody No. 8, Liszt.

NOTES.

Harriet Storey Macfarlane, contralto, has returned from a successful concert trip in the East.

The Chaminade Quartet, consisting of Mrs. Charles Sheldon, Mrs. Benjamin F. Mulford, Mrs. Charles A. Parker and Jennie M. Stoddard, sang at the Detroit Museum of Art, on February 22.

J. M. S.

Helen De Witt Jacobs' Many Bookings

Helen de Witt Jacobs, the young American concert violinist, has been engaged to appear as soloist at the annual concert of the Nightingale Club (Mrs. Bernard B. Christ, president), on March 9, in the Mohawk Hotel, Brooklyn. On Sunday, March 12, Miss Jacobs will be the soloist at the evening service in Grace M. E. Church, New York, and on Saturday evening, April 1, she will play at a musicale and reception at the residence of Helen M. Marsh, Bellrose, L. I.

Foster Songs Heard with Favor

In a recital given at Drexel Institute, Philadelphia, Friday evening, February 18, Ethelynde Smith, accompanied by the composer, sang a group of Fay Foster's songs with great success.

The numbers were: "The White Blossom's Off the Bog," "Sing a Song of Roses," "Spinning Wheel Song" and "Springtime of Love," all of which were given with Miss Smith's usual charm and intelligent interpretation. In re-

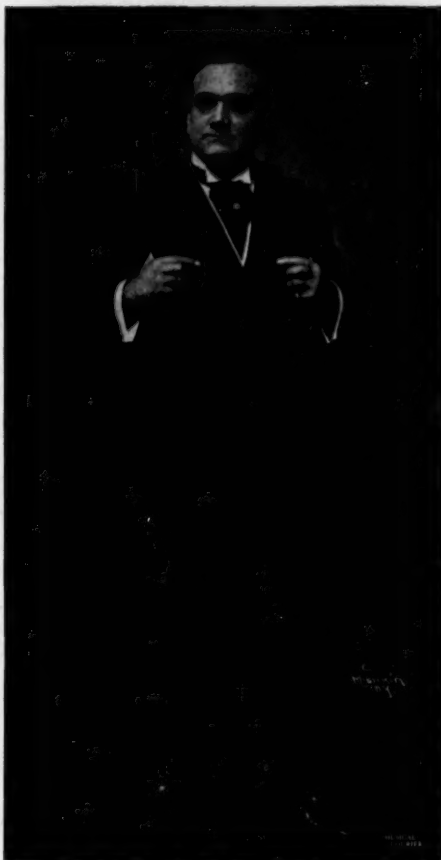
sponse to an encore, Miss Smith gave Miss Foster's humorous, "The Painter," with much dash and piquancy.

RECEPTION IN HONOR OF ENRICO CARUSO

Many Distinguished Guests in Attendance

On Sunday afternoon, February 20, Pasquale M. Marafioti, the popular doctor of the Metropolitan Opera House, gave a reception in honor of Enrico Caruso, at his home, 202 Madison avenue, New York. It was originally intended to make it a rather private and unpretentious function, but the large number of persons of artistic and social prominence who attended made it in every respect a brilliantly successful affair. The great tenor, whose latest triumphs in "Marta," "Rigoletto" and "Carmen" have shown his voice at its best, and that his art has reached a high degree of perfection, distributed endless handshakes and smiles, to the delight of his host of friends and admirers.

Of course, there was music, instrumental and vocal. Herma Menth, the pianist, and Max Jacobs, the violinist, played delightfully. Lenora Sparkes and Mariska Aldrich, whose achievements on the operatic stage have been praised by the public and press, sang with their usual finesse and were rewarded with deserved applause. Yole Pastori, the California soprano, sang "D'amor sull' ali rose," from



Copyright by Mishkin, New York.
ENRICO CARUSO.

"Trovatore," and "Serenata" by Gubitosi. It will be remembered that last fall when Miss Pastori sang in San Francisco under the auspices of the Pacific Musical Society, the San Francisco Chronicle stated that Miss Pastori's debut was a real sensation, and that "no soprano of her class has sung in San Francisco with more sentiment in her tone, and it would be difficult to name any, who, in this quality, is her equal." On this occasion she sang with such a rare warmth of tone and excellence of style as to earn the applause, a "brava" from Caruso, and the heartiest congratulations from no less a singer than Julia Culp. Delia M. Valeri, the teacher of Miss Pastori, provided the accompaniment for her pupil.

After the music, refreshments were served. A long list of distinguished guests graced the occasion from 4 to 7 p. m. Among these were noted Julia Culp and Victor Maurel, and the Metropolitan Opera Company was largely represented. Besides Mr. Caruso, there were Frances Alda, Giorgio Polacco, Gaetano Bavagnoli, Emma Cajatti, Giuseppe de Luca, Mariska Aldrich, J. Speck, Maestro Setti, Rita Fornia, Vera Curtis, Lenora Sparkes, Paul Althouse, Edith Mason and Luca Botta.

Mrs. Huntley H. Wherry arranged an interesting program which was presented before the Tuesday Musical Club of Milwaukee, Wis. The club was assisted by Clementine Malek, Winogene Hewitt, Elizabeth Tucker and Alma Hahn.

The STEINWAY

is not a piano built
to sell at a price.
It is made to meet
the requirements of
the highest ideal.
But its perfection
does not place it
beyond reach. The
Steinway is priced
as moderately as an
ideal instrument
could be, with quali-
ties which prohibit
successful imita-
tion. It costs but
little more than
other pianos and
may be purchased
on convenient
terms. Upright,
\$500 and upward;
Grand, \$750 and
upward :: ::

STEINWAY & SONS
STEINWAY HALL

107-109 East 14th St., New York

SUBWAY EXPRESS STATION AT THE DOOR

Also pianos for rent at reasonable rates for city and country

Charles BOWES Vocal Instruction
NOW IN NEW YORK
601 MADISON AVENUE Phone 5834 Plaza

Walter Henry Hall Professor of Choral Music,
Columbia University
Address 49 Claremont Ave.

CATHERWOOD Soprano and Teacher
Los Angeles, Cal. 439 Blanchard Bldg., Phone 20584

LOUISE MacPHERSON (Late of Berlin)
AMERICA'S POETIC YOUNG PIANIST
Address: Corlaine Le Due, 9 West 78th St., N. Y.

RAMON BLANCHART
The Great Artist of Operatic Fame and
Master of Vocal and Dramatic Instruction.
Studio in New York, 4609 Broadway, Thursday, Friday, Saturday.
Studio in Boston, Steiner Hall, Monday, Tuesday, Wednesday.
Now Singing in Opera in Europe

HOFF CONDUCTOR and COACH
Wagner Festival, Bayreuth; Metropolitan Opera House, N. Y.
Accompanist Mme. SCHUMANN-HEINE. Tour 1915-1916

SAM TRIMMER PIANIST
Director, Piano Department Texas Women's College, Ft. Worth, Tex.

BIANCA RANDALL SOPRANO
Concerts, Costume Recitals, Ancient and Modern Songs,
Opera Arias in Costume
Personal Representation: H. E. REYNOLDS
11 Broadway, N. Y. Phone, Rector 9289

WILLY de SADLER
TEACHER OF SINGING
(ITALIAN METHOD)
40 East 87th Street, New York Phone Lenox 2264

CAMPANARI
SYMPHONY OPERA CONDUCTOR
"The Art of Bel Canto"
Concerts—Oratorio—Opera
Studio: Scottish Rite Auditorium, Sutter and Van Ness Ave.,
San Francisco, Cal.

HAROLD L. BUTLER BARITONE
Dean of the School of Fine Arts, Kansas State University,
Lawrence :: :: Kansas

JEROME UHL Baritone
CONCERT - RECITAL - ORATORIO
Repertoire:
French, English, German, Italian
Management: 337 West 87th St.
International Musical Bureau Phone, 3166 Columbus

1916-17 SEASON 1916-17
GRACE POTTER PIANIST
MARIE HERTENSTEIN PIANIST
FRANCIS MACMILLEN VIOLINIST
Exclusive Management, J. E. MACMILLEN, 900 Avellan Hall, New York
Phone Bryant 900

HUGH ALLAN
Distinguished American Baritone

LIST OF DATES:

November 1st, Plainfield, New Jersey; November 4th, Jersey City, New Jersey; November 9th, New York City; November 11th, Newark, New Jersey; November 15th, New York City; December 3rd, Biltmore Hotel, New York City; December 4th, Mozart Society, New York City; December 16th, Boston, Massachusetts; December 24th, Freundschaft Club, New York City; January 12, Schola Cantorum, Carnegie Hall, New York City; January 18th, St. Louis, Mo., with the Morning Choral Club; January 23rd, St. Louis, Mo., with the St. Louis Symphony Orchestra; January 28th, Quebec, Canada; January 31st, Montreal, Canada; February 3rd, Ottawa, Canada; February 16th, Mozart Society, New York City; February 17th, Toronto, Canada; February 19th, Lancaster, Pa.; March 3rd, New Rochelle, N. Y.; March 7th, joint recital at Carnegie Hall with Anna Fitzgibbon, soprano; March 21st, Syracuse, N. Y.; May 6th, White Breakfast at Hotel Astor with Mozart Society.

Exclusive Management:
R. E. JOHNSTON, 1481 Broadway, New York City

BUFFALO CLUB ACTIVITIES

Leading Artists Assist Local Organizations in Recent Concerts

Buffalo, N. Y., February 23, 1916.

Buffalo's Clef Club Chorus, Alfred Jury, conductor, gave the first concert of this, its tenth, season, Thursday evening, February 3, in Elmwood Music Hall. The many excellent features of choral singing, for which Mr. Jury's body of singers long have been noted, were still in evidence, the spirit, tonal beauty, excellent enunciation, perfection of attack and finish, all contributing to the artistic value of the performance.

In the Mendelssohn number, "Hear My Prayer," the chorus had the assistance of Eleanor Cochran, soprano, who possesses a voice of pleasing quality. The singer also gave solo groups, and received hearty applause.

HOWARD BROCKWAY WITH CHROMATIC CLUB.

Howard Brockway appeared before the Chromatic Club at the afternoon meeting on February 5, delivering a most illuminating and entertaining lecture recital on the Spanish opera "Goyescas," by Granados. Mr. Brockway's talk was of absorbing interest and was surpassed only by his charming playing and musicianly exposition of the prominent themes of the opera.

RECITAL BY GRAINGER.

The Chromatic Club attraction which followed was the evening recital on Tuesday, February 8, by Percy Grainger. This young Australian pianist made a complete conquest of his Buffalo audience, his playing calling forth enthusiasm seldom known to a Buffalo gathering. His brilliance, fire, glowing tone color, genius for rhythm and absolute musicianship resulted in a performance long to be remembered. The artist was obliged to grant six encores before the audience would let him go.

ARTHUR MIDDLETON AT ELMWOOD HALL.

The second season concert of the Buffalo Orpheus Club, John Lund, conductor, took place Monday evening, February 14, in Elmwood Music Hall, and must be listed as one of the finest concerts ever given by this organization. The admirable program was performed with care for every artistic detail, and reflected great credit on Director Lund and his men. Arthur Middleton, the soloist, again proved himself a master vocalist, his rich voice and artistic endowment bringing great charm to his work. He was heard with the chorus in the Grieg "Land Sighting," his other offerings including the "Drum Major's" air from "Le Caid," by Thomas, and songs by Schubert, Hollaender and Kaun.

RUBINSTEIN CLUB'S SECOND CONCERT.

The Rubinstein Club, under the direction of Mary M. Howard, gave its second season concert, Thursday morning, February 17, in the Hotel Iroquois. Under the able leadership of such an excellent musician as Miss Howard, constant artistic growth is to be expected from this women's chorus, and each successive performance gives positive evidence of this accomplishment.

The delightful program was sung with spirit and freshness and agreeable volume of tone. Special attention to fine shading, accurate attacks, and, in fact, a constant adherence to all the salient principles which make for artistic choral singing, stamp this organization as one well worth hearing. The soloists, who gave much pleasure, were members of the Rubinstein Club. Mrs. Weisberg, soprano, sang Senta's ballad and the solo part in the "Spinning Song," from "The Flying Dutchman." Mrs. Patterson, violinist, played an adagio by Ries, "Nachtstück" (Schumann) and "La Cinquantaine" (Gabriel-Marie).

EDWARD DURNAY.

Southern Conservatory Singers Make Short Tour.

Mortimer Wilson, of Brenau College Conservatory, Gainesville, Ga., has been conducting a girls' quartet and glee club, made up of advanced students of the conservatory, on a short tour. They were scheduled to appear at Emory College, Covington, Ga., February 19, at Georgia "Tech," Atlanta, Ga., February 20, and at Auburn, Ala., February 21.

The program was made up of works by Noll, Bassett, Cowen, Hadley, Harker, Thomas, Ward, Hawley, Robinson, Homer, Woodman, and selections from "High Jinks," "All Over Town" and "Chin Chin."

The officers are Lula Belle Ellis, president; Nell Dimon, vice-president; Eleanor Boeschstein, secretary, and Irene McCarthy, business manager and treasurer.

The personnel is as follows:

Quartet—Lulu Belle Ellis, Mary DuPre, Isabelle Padgett, Pauline Fuller; first sopranos—Lulu Belle Ellis, Velma Smith, Gertrude Dowling, Ethel Waite, Isabelle Miller, Margaret Goff, Genevieve Groom, Mary DuPre, Eva Simpson; second sopranos—Isabelle Padgett, Helen Shough, Mary Moss, Harriett Thompson, Miriam Mays, Eleanor Boeschstein, Maybelle McDorman, Nell Dimon,

Edith Hines; altos—Ethel Smith, Dorothy Dyer, Ruby McDaughy, Katherine Higgins, Pauline Fuller, Irene McCarthy.

Bernice Pearce was at the piano; Mary Moss, the violinist and Nell Dimon, guitarist.

FURTHER ACTIVITIES OF FANNING AND TURPIN Baritone's Seventh Recital in Springfield, Ohio

Cecil Fanning and H. B. Turpin are in the midst of the busiest season of their career. They have been filling at the rate of three and four engagements per week, and will continue doing so until late in May. Last week Mr. Fanning gave a recital in Springfield, Ohio, on Monday night, and the following night sang Deems Taylor's "Highwayman" at Otterbein College, and preceded this work with a short recital, accompanied by Mr. Turpin. On Friday they gave a very successful recital for the Rubinstein Club of St. Louis, and are now on a short tour of the South. Early in March they have several Eastern engagements to fill, and on March 14 start for a five weeks' tour of California, under the management of L. E. Behymer, of Los Angeles.

On Valentine's Day Mr. Fanning gave his seventh recital in Springfield, Ohio, before a large and discriminating audience. Below are two of the press comments:

In presenting Cecil Fanning, baritone, the members of St. Raphael Ladies' Aid Society gave the music lovers of Springfield a rare treat.

That Mr. Fanning is a poet and an adept at dramatic art, as well as a singer, was demonstrated last evening, as the remarkable recital proceeded. . . .

From the outset hearers were impressed by the remarkable head-tones, the scope and volume of the singer's voice and its unusually fine timbre. . . .

The second part of the program was devoted to German compositions. The first of these was the ever beautiful and appealing "Du bist die Ruh'" (Ruckert), by Schubert. Two other Schubert numbers graced this group. They were "Wohin?" (Mueller), done with spirit and true appreciation, and "Trockne Blumen" (Mueller). . . . "Edward" (Percy's "Reliques"), by Loewe, afforded opportunity for a wonderfully dramatic rendition, the singer giving first the theme of the song and then acting it out graphically.

The fourth division of the program brought together a number of lyrics, some old and some new, all done with a perfection of artistry that won Mr. Fanning his audience en masse.

The first two of these lyrics were Old French and Mr. Fanning interpreted them with gesture, as well as voice, as they were supposed to have been written before the day of the piano. . . . Mr. Fanning here read one of his own poems, entitled "A Bend in the Road," which was greatly admired.

He then gave "The Low Back Car" (Lover) and "The Ninepenny Fiddle" (Campbell), both Old Irish. "Oh! No! John!" an Old English ballad, followed. This was so pleasing that the audience demanded an encore, and Mr. Fanning charmed by his exquisite rendition of "Annie Laurie." . . .—The Springfield Sun, February 15, 1916.

Vocal music in all its exquisite melodies and cadences was beautifully interpreted Monday evening by Cecil Fanning, baritone, who presented before an appreciative audience a program of carefully selected songs.

Mr. Fanning embodies finished musical attainment, tonal quality combined with ability of no little dramatic note and personality. His voice is a deep rich baritone, which at times reaches the soft and pleading notes of a tenor. Into his songs he throws every fiber of his being and no small part of his masterful work is his poise.

Breath control, that most difficult feat for singers to master, is splendidly controlled by Mr. Fanning. This was especially noticed in the song "Edward" (Loewe), in which the singer, with splendid interpretation, takes the part of a mother speaking to her son in the hurried agitated staccato tones of a woman in deepest anguish and then breaking in on the mother's speech comes the sonorous voice of the son telling in disgust why he killed his father, the king. Especially noticeable in this selection was Mr. Fanning's skilled dramatic power. He not only sings, but he acts as well, and his face depicts the emotions of the song which he is singing.

The program opened with the ever favorite opera selection, "I Pagliacci," which lost none of its beauty as sung so well by Mr. Fanning. Following this came four German songs, . . . each of which was just a little better than the one preceding.

The program concluded with two French songs, "Le Petit Bois d'Amour" and "Le Cycle du Vin," which, although given in the French language, were nevertheless perfectly understood by the audience, owing to the realistic gestures of the singer. These, perhaps, as much as any numbers on his program, pleased the audience.

Mr. Fanning, before he sang each number, gave an explanatory note, which made the numbers more interesting. He is not only a singer, but a poet as well, as was proved when in the fourth part of the program, when he recited a poem of his own composition, "The Turn in the Road," composed while he was visiting in Ireland.

Irish folksongs, supplemented by those in French, Italian and English, made up Mr. Fanning's program. The daintiest and most appealing of his selections was the song written especially for him, "Mammy's Song" (Harriet Ware). So well was this received that Mr. Fanning was compelled to sing the last part of it over, and the very pathos and tenderness of it went straight to the hearts of his hearers.

Mr. Fanning is indeed a singer. He has established himself in the hearts of Springfield music lovers, and any announcement of his return will be eagerly received.—The Springfield Daily News, February 15, 1916.

Under the general direction of Eugene Engel, the combined musical clubs of Haverford College gave their annual concert recently. The musical organizations of the college are centered in the Cap and Bells Club, the program being divided between the Glee and Mandolin Clubs.

DAVID BISPHAM ON HUMORS OF GRAND OPERA.

Ridiculous Stage Mishaps.

In the Columbus (Ohio) Journal there recently appeared the following interesting article by David Bispham:

"One of the most amusing incidents in my operatic career took place on the opening night of a revival of 'The Flying Dutchman' at Covent Garden, London.

"As you know, the Dutchman makes his entrance on the deck of a ship which is so maneuvered that he can step off on the shore and begin his song. The ship is on wheels, and usually the stage hands have only to push it about. But on this occasion one of the wheels got stuck in a crack on the stage before the ship reached the proper position and I was left standing on the deck unable to reach the shore and begin my song. To jump was out of the question, and to climb down and walk across the water equally absurd; so I kept my place. The conductor threw down his baton and tore his hair. The musicians in the orchestra, not knowing what had happened, began standing up and peering over the footlights. The audience, of course, was beginning to wonder at the delay, and for a few moments it looked like a terrible disaster.

"However, one of the stage hands came heroically to my rescue. In full view of the audience he placed a plank between the shore and the boat, and in an audible whisper announced:

"Now you may step off, sir."

"I never heard an audience laugh as loud and as long.

"But that was only one of the mishaps of that same performance. It's tradition among the German singers that things never go right at Covent Garden.

"At the close of the third act Senta is supposed to throw herself into the sea to join her lover. Well, the boat was moored so close to the shore—the first act setting is used in the third act—that Mme. Gadski, who was the Senta that evening, was unable to find a space large enough for her to disappear in."

And right here it will be permissible to insert another Bispham anecdote which did not appear in the Journal story, but which is decidedly apropos:

"Gadski had to squeeze between the ship and its dock (instead of climbing over), but before she got into the sea I, from my position on deck, saw the realistic stage director toss a tincup full of water into the air, to represent the splash of madame's contact with the briny deep, while her rescue was attempted by some of the chorus, who obtained a modern life preserver, that was ready and handy in that Old World fishing village, and threw it on top of Senta, who was struggling, stuck between ship and shore.

"All this time the music was going on, till it came to the place where the Dutchman and Senta are seen to arise from the waves clasped in each other's arms—saved! Neither of us were able to get to the trap, and I had the experience of seeing a mock couple who looked like neither of us go to glory in our places, while we remained in full view of the audience!

"Oh, what a nightmare of a night that was! I'm feverish still when I think of it."

Continuing the article in the Columbus Journal:

"Maurice Grau, the former director of the Metropolitan Opera Company, was prodigal in some respects, but niggardly in many others. When we went on tour, for instance, he disliked to carry more scenery than he had to.

"One night we gave a performance of 'Lohengrin' in Cleveland with stock scenery. The local manager had assured us that he had a river drop in the theatre, and so our first act drop for 'Lohengrin,' showing the River Scheldt near Antwerp, was left in New York. Imagine my surprise when I turned around after finishing my first song, to discover the River Thames filled with boats as during the regatta week at Henley!

"The first night I sang Falstaff at Covent Garden, Beer-bohm Tree—he is now Sir Herbert, of course—helped me to make up for the part. He had played the famous role himself, and he was anxious to have my makeup above reproach, for we were great friends.

"In those days—it was more than a dozen years ago—papier mache noses were not in use as they are today. Falstaff's huge, bulbous nose had to be built up out of 'nose paste'—sticky stuff, very much like putty.

"If I do say it myself, my makeup was a work of art. But my costume was so heavy—I was padded out with a dozen suits and a huge stomacher—that I was perspiring copiously long before I made my first entrance. However, the applause I received when I went on made up for my discomfort, until, in the midst of my most important song, I felt my nose slipping from my face! I tried to put it back, but without success. In spite of everything I could do it fell to the stage in full view of the audience. A titter began in the orchestra chairs and soon grew into a roar of laughter, for in my efforts to kick the paste nose

out of the way my foot slipped on the sticky stuff and I fell flat on the stage floor!

"While mishaps were more frequent at old Covent Garden than here in America, we used to have our share of them at the Metropolitan. I remember one performance of 'Tannhäuser' in which I appeared. In the first act, you remember, there are several transformation scenes while Venus tries to persuade Tannhäuser to remain longer with



DAVID BISPHAM.

her. When the drop curtain was raised to reveal Leda and the swan I was dumfounded to see a huge stepladder leaning against the Wartburg. The stage hands had not been quick enough to remove it, and there it stood, leaning up against the mountain in all its yellow ugliness."

HARTFORD NOTES.

Hartford, Conn., February 25, 1916.

The second concert of the "World Famous Artist" series took place at Foot Guard Hall on February 8. Louise Homer, contralto, was the artist. The accompaniments, played by Mrs. Edwin Lapham, were exquisite examples of the art of beautiful piano playing.

A piano recital was given on February 7 by the pupils of Edward F. Laubin. They were assisted by Herbert P. Stedman, tenor. The hall was comfortably filled, and the young players were very favorably received.

Rudolpho Fornari, baritone, and associate artists, gave two recitals at Unity Hall on February 7 and 8. An appreciative audience was in attendance, and the program, which included favorite numbers, was very much enjoyed.

Two events of more than usual importance in church music took place on Sunday, February 6. At the Asylum Hill Congregational, Gounod's "St. Cecelia" mass was given by the excellent choir, and at the South Baptist Church, on the same evening, "The Messiah" was sung by the chorus of eighty voices, assisted by orchestra. Judging by the size of both audiences the people of this city highly appreciate the music which is given them in their churches.

H. D. PRENTICE.

Thirty-eight men make up the personnel of the Musical Club, of Swarthmore College, which is under the direction of Herbert L. Brown, '16. The complete schedule for the season is as follows: Wilmington, Del., February 4, in the New Century Club rooms; Baltimore, Md., February 5, in the Friends' School; Swarthmore-Haverford joint concert, February 20, in the New Century Club rooms; Philadelphia, and Swarthmore, Pa., March 10, in Parrish Hall.

The KNABE

Player Grand de Luxe

The same magnificent Knabe Grand you have always known, with the addition of a perfect player action, through which you may achieve musical beauties that few pianists can equal.

Mignonette Player Grand

Length only 5 ft. 2 in.

*Price:
\$1250 in Mahogany*

*Your piano taken in
exchange*

WARE ROOMS
5th Avenue at 39th Street

SOME OBSERVATIONS ON THE TEACHING OF SINGING*

By Thomas J. Kelly

IV

The Word!

All the preceding articles of this series have been leading up to this one, which is perhaps the most significant of all those which will form the complete set.

While we know in a general way that it is by "Words" we communicate ideas or thoughts to our audiences, we do not, possibly, give to the Word the thought and the importance which we should.

It is not so often nowadays that "aged ears play truant" * * * and younger hearings are quite ravished, because of such "apt and gracious words."

It is the purpose of the writer to call attention to some things in connection with words which have presented themselves in a score of years' teaching.

We find far more thought and attention to the placing of tone than we find devoted to the making of the Word. Again the instrumentalists' problem. The violinist does not occupy himself with the forming of words; it is not necessary, his problem is tone; the organist is not obliged to engage in the difficult process of word making, because it is not his point at issue. But we have heard people say, "He fairly made the instrument speak!" The highest tribute to be thought of at the moment was that he made the instrument appear to converse, to make words!

Meanwhile, most singers and many teachers are busy all the time talking and working and worrying about tone, while the one thing most needful is the Word. (Not that the tone should be left undone, not by any means.)

The statement is often heard: "Miss — used to sing very nicely until she had her voice cultivated." You have heard that, so have I. "She used to have a really good voice until she had it trained." And we smile and say, Yes, that's true, I have heard that; and we never realize the tragedy of it. Imagine a farmer saying, "Yes, that used to be a good farm until it was cultivated." Imagine the agricultural college discovering that after its experiments in culture productivity was greatly lessened and value very much diminished! Yet we hear such things about singing all the time.

Not all the reasons can be enumerated here for these failures, for we have another object in hand today, but

*Copyright, 1916, by Thomas J. Kelly.

John Doane Director Organ Dept.
Northwestern University
ORGAN RECITALS
Management: Mrs. Herman Lewis, 402 Madison Ave., New York City
Evelyn Hopper, Western Representative, 1589 Spaulding Street, Omaha

Anne Arkadij

Lieder Singer
"A singer of extraordinary talent."—Siegfried Ochs.
First Season in America
Mrs. Herman Lewis, Manager, 402 Madison Avenue
Miss Evelyn Hopper, West. Rep., 1589 Spaulding St., Omaha

The Pianist
Eleanor Spencer

Now in Holland

*Will make her third American
tour, Season of 1916-1917*

*Under the direction of Mrs. Herman Lewis
402 Madison Ave., (Carlton Chambers) New York*

Eleonora de Cisneros

Leading Mezzo-Soprano, Chicago Opera Company, Fourth Season

MANAGEMENT

Mrs. Herman Lewis, 402 Madison Ave., New York (Carlton Chambers)

Murray Hill 7058-2890

there is one point that experience has taught the writer and many readers too, namely that much of the trouble is caused by trying out some teacher's "stunts," and notions about "tone" and "tone production" coupled with a complete ignoring of the Word.

After all, it is a guiding intelligence which really does our singing, and while we are still on this plane, we must give that intelligence right of way and agencies for functioning its work. We must not place obstacles in its path. It is not the fault of the electric light central plant if we pull down our chandeliers, or unscrew the bulbs and wonder why the demonstration of light does not take place.

We must have a keen ear for the finished Word if we would succeed. And that means the "Word made flesh," as it were, the word made alive, and including the tone and the resonance. The finished-product of The Word!

Another experience many teachers have had: Here comes a pupil who can sing very good scales, who can perhaps trill well, who can sing her exercises, who can "vocalize" and negotiate all kinds of runs and things, and yet she cannot sing a song with any gratification to herself or her friends. Why is this? Simply because the attention had been concentrated on tone, and Word consciousness has been entirely undeveloped. Let such persons, if they should read this, be quite cheerful, for the trouble can be remedied and the work of technic and the hours of routine already spent need not be lost: there is an actual working out of the problem, which will be not only encouraging, but actually satisfying. Only remember, that it is no "trick" way; there is no special short cut or anything like that. But the thing can be remedied, and the desired result attained—a beautiful singing legato of a Song, a cantabile Aria, or a Lied.

How shall it be done? Ask your teacher!

Or, if you are already a teacher and have met this problem, ask yourself! And think on some of the things in this article, not by any means because they are the writer's; not at all (he has already disclaimed any attempt at laying down a law or a creed in these articles), but because they are the results of observations; they are facts which have been observed, noted and digested; they are now offered to those who may want them, in a spirit of comradeship of "kollegial" fellowship; upon those who do not want them there is no disposition to intrude.

The Word has always been a very important thing except in the mind of the singer who is really more indebted to it than anyone else, and who should be much more concerned about it than anyone else.

Over there in what they call the sixteenth century, George Herbert is quoted as having said: "Words are women, deeds are men."

An Indian saying has it: "Words are the daughters of earth, and deeds are the sons of heaven."

Byron says, "Words are things."

In that incomparable advice to the players which Shakespeare gives through his "Hamlet" we find advice to the singers also; when he says, "Suit the action to the word, the word to the action," we must remember the last part of the line as well as the first. Suit the word to the action. If we are smiling while we sing and the word is frowning darkly in the back of the mouth, we are not suiting the word to the action. If we are raising our eyebrows and having a terrible time (judging by our facial expression), we are certainly not suiting the word to the action or the action to the word, unless we may be singing something murderous. Therefore all set positions of face or jaw are very bad for the singer; the words must be allowed to live, and they must at least appear to be spontaneous, and this cannot be done with any forced or cramped position. Everything must be free so that you can suit the word to the action or the action to the word. You see it is a very literal way of taking Mr. Shakespeare, but it is all there. We must not limit the great master's meaning to "gesture," for he could probably have said "gesture" just as well, had he wished.

Well, how shall we improve the quality of our words? We are notoriously bad speakers. Why?

Is not the answer usually given—"Because we talk through our noses." Yes, but is that correct? Do we really talk through our noses?

Do we really talk at all?

The answer will perhaps be stated more truthfully that we do not take the trouble to speak, to pronounce, to form words; and so we use the half formed word and nasalize it to make it go. Many cases of excessively nasal singing have been completely and permanently cured by concentrated listening for the word at the front of the mouth. It requires patience, but it can be accomplished. To hear correctly is the most difficult task the singer has to perform. It is so difficult that it is wellnigh impossible. (See article of December 9 in the MUSICAL COURIER.)

The cause of our speech depravity for which foreigners criticize us, and justly, is not so much speaking through the nose as it is "not speaking" through the mouth. Try it and see.

We bring this matter in at this point because so many singers nowadays say, "Sing as you speak." This might be good advice if one spoke well; if one speaks well it is good advice to a certain extent. But it certainly would be bad advice to give to a person who speaks badly: Sing as you speak.

Alexander Ellis, previously quoted, is an authority not to be lightly cast aside, even if he does say vocal "chords" for the two highly elastic bands called the vocal ligaments, or vocal "cords" (a very bad name by the way, vocal cords, just because of the probable confusion quoted above, and it has crept into other books since Mr. Ellis').

Mr. Ellis warned us that "speaking and singing are different and in some respect antagonistic actions of the same organs."

He then proceeds to state in plain untechnical language a fundamental fact in good singing when he says, "The singer uses words to which he intends his listeners to attach a meaning" and while it is perfectly agreed that no speaker or reader should sing, it becomes a necessity for all singers, if not to speak, at least to excite in their hearers the ideas attached to speaking, in addition to the emotions due to music."

Could the matter be better put? The "emotions" due to the music coupled with the "ideas" attached to the words, or functioning through the words.

Quintilian, one of the earliest of critics, chronicled the fact that Julius Caesar once criticised a reader in this way: "If you intend to be singing, you are singing badly; if you suppose yourself to be reading you are really singing."

So one must accept "with a grain of salt" the advice to "sing as you speak."

Better advice and safer would be, "Listen as you sing—hear the Words consciously and distinctly as they leave you, to go on their mission of conveying your Thought to the audience." This is not as easy to do as it sounds; it means concentration, and concentration is one of the most difficult things to acquire. With the present craze for per-

Mrs. Herman Lewis
announces the

**First New York
Recital**

of

Maude Fay

*Prima Donna of the Royal Opera, Munich,
Covent Garden, London and Metro-
politan Opera, New York*

on Monday, March 13, 1916

at three o'clock

Aeolian Hall

Kurt Schindler at the Piano

Steinway Piano Used

Soloist San Francisco Orchestra

February 18th and 20th

San Francisco Recital, February

Tour for 1916-1917 now booking

petual motion in dancing it is no wonder that someone has humorously, but inaptly, said, "The patron saint of America is Saint Vitus!" (St. Vitus didn't dance. Cures of the disease were supposed to be wrought by him. His help is sorely needed now.) It is only by concentration that we can really Interpret! It is by concentration that we can make the words "live!"

What is meant by Interpretation? An interpreter was originally (according to the Latin dictionary) a broker, an agent between two parties, or persons. It is supposed that the root of the word is the same as "pretium" meaning price: the interpreter being the one who fixed a price between buyer and seller. Today we call that person a "jobber," and alas! it is to be feared that today we have more "jobbers" in our concert affairs than we have interpreters! So the singer is an interpreter, in the highest sense, and as such, stands as agent between the producer and the consumer; the composer and the poet, being the party of the first part; and the people in the audience the party of the second part. He has a great responsibility and the Words are the things with which he conveys the message, if there should be one, or the emotion or sentiment to be transmitted.

Heber Newton in his book on "The Mysticism of Music" said: "Words are only intellectual symbols, signs for thoughts, suggesting what they cannot worthily express; and musical notation is only an emotional symbolism, suggesting that which, as feeling, lies beyond all words and thoughts."

If this be true (and it might be still truer if we would omit the word "only," each time it occurs in the preceding sentence), then how very necessary it is for singers to make the words as perfect as possible, when even at best they are "symbols," "signs for thoughts" suggesting what they cannot worthily express.

To be sure, there are two ways of looking at this, as there are usually two viewpoints on matters of this sort; one view point is, "That being the case, how necessary that the words be as clear in suggestion as possible."

The other view would be, "That being the case, what is the use of bothering so much about the words."

The artists in singing will choose the former course.

But many, many singers seem to be actuated by the latter phase of the subject.

One of the best known and most popular of the present day famous singers stated some time ago in an interview that while occasionally we hear the English language spoken in song with distinction and clearness—"it is, alas! true that our ears are tortured too frequently by mispronunciations and verbal obscurities, and at times to such an extent that it is difficult to decide in which particular language the singer is delivering his message." (Mme. Melba to the students of the London Guildhall School of Music.)

Speaking of London, the Musical Herald some time ago quoted Mr. Caruso to this effect: "I would aver that a fine enunciation, far from interfering with it, aids the voice production, makes it softer and more concentrated."

A famous old singing master almost two hundred years ago stated the matter something like this, in giving advice to students who had come to the study of words:

"Let him take Care that the Words be uttered in such a Manner, without any Affectation, that they be distinctly understood, and no one Syllable be lost; for if they are not distinguished, the Singer deprives the Hearer of the greatest Part of that Delight which vocal Musick conveys by Means of the Words. For, if the Words are not heard so as to be understood, there will be no great Difference between a human Voice and a Hautboy."

Ponder well the following in this year Anno Domini 1916! Remember it was written almost two centuries ago!

"This Defect, tho' one of the greatest, is nowadays more than common, to the greatest Disgrace of the Professors and the Profession; and yet they ought to know, that the Words only give the Preference to a Singer above an instrumental Performer, admitting them to be of equal Judgment and Knowledge. Let the modern Master learn to make use of this Advice, for never was it more necessary than at present." (A. D. 1723.)

"Never was it more necessary than at present!" (A. D. 1916.) Verily, verily, there is nothing new under the sun. An older writer says: "Say not thou, What is the cause that the former days were better than these? for thou does not inquire out of wisdom concerning this" . . . "Is there any thing whereof it may be said, See, this is new? it hath been already of old time, which was before us . . . "That which hath been is now, and that which is to be hath already been."

In a previous article I quoted the former writer in a somewhat similar strain as regards "elevating a singer above an instrumentalist" and have been taken to task for it by instrumental colleagues who are excellent friends capable of honest disagreement. Such disagreements are welcome when honest as they have been in this case. It was the witty Runciman who once said of another critic, "We are such excellent friends that we never meet without quarreling over some artistic matter." So some instru-

mental readers have gently quarreled over this idea of the singer's "Preference above an instrumental Performer." But there is satisfaction in this recent quotation, for in the first place the writer quoted seems to be thinking of an oboist rather than a pianist, which fixes the matter with the pianist, and gets me "in wrong" with the oboe player. But further reading will vindicate us all, for he says: "admitting them to be of equal Judgment and Knowledge." For I must confess that the singers one meets do not, as a rule, begin to have the "judgment and knowledge" musically, of the average instrumentalist.

The great public has subconsciously become aware of this fact as it often does of hidden truths, when let alone and not bothered by critics and writers and lecturers and homilists who set them wrong; the public is seldom wrong of itself; it is the false leader that causes the trouble. So the public has brought forth from the quiet depths of sub-consciousness such a phrase as this:

"No, Mary doesn't take piano any more; she's quit music, and taken up singing."

But that is another phase of the modern teaching of singing—musicianship—which may be considered in another article. This article was to deal with the Word. And its plea is for a higher and a more artistic Word Consciousness.

HOUSTON NOTES

Houston, Tex., February 24, 1916.

At the city auditorium recently a large audience was delightfully entertained by two splendid artists, Charles Harrison, tenor, and Hasken Strick, pianist. Mr. Harrison's voice was beautifully adapted to his numbers. "Celeste Aida" (Verdi), was splendidly sung; also "Che Gelida Manina," Puccini.

Mr. Strick as accompanist did excellent work. He should be heard more in public as he is both a musician and an artist. The program on the whole was generally enjoyed.

BENEFIT CONCERT.

A benefit concert was given at the South End Christian Church. Mrs. C. J. Bostick, the contralto of the church, was in good voice and sang several times, in solos, duets, and in quartets. Anna Clyde Plunkett, contralto, was also a favorite and sang several times during the evening. Ione Townes, soprano of the church, was heard to good advantage in her numbers. Beryl Colby, soprano, sang in a duet with Mrs. Plunkett and in a quartet with George Doscher and Joe Meyer. Dr. Kenneth Mayo was heard in solos and quartet. T. Horborne, tenor, and director of the choir, sang a solo which was well received.

EMMET LENNON.

Six Colleges Compete in Glee Club Contest

Glee clubs from half a dozen leading Eastern universities will participate Saturday evening, March 4, at Carnegie Hall, New York, in the third annual Intercollegiate Glee Club contest, which has been arranged for that date.

Columbia, Harvard, Dartmouth and Pennsylvania, the original contestants, have this year admitted Princeton and Pennsylvania State to the meet, so that an unusually keen competition for the decision of the judges is anticipated.

The Intercollegiate Musical Council, under whose auspices the contest will be conducted, have selected the following judges: John Hyatt Brewer, conductor of the Apollo Club, of Brooklyn; Louis Koemmenich, conductor of the Oratorio Society and Mendelssohn Glee Club, of New York, and Victor Herbert, conductor and composer. The judges will have a real competitive basis on which to ground their award, as all six of the competing clubs will sing the well known "War Song" by Edward MacDowell, one of the most thrilling and spirited compositions ever written for male voices. Each of the competing clubs is to give also two other selections, one a piece of light classical music and the other a college "Alma Mater" or a selection of football songs. These numbers will also be taken into consideration in making the award, which will, however, be based primarily on the technic shown in singing the really competitive "War Song."

New Mexico Music

Albuquerque, N. M., February 19, 1916.

February 14 occurred the first of the concert series given this winter by the Fortnightly Music Club, at the University of New Mexico, at Albuquerque. The concert was a success, both artistically and financially. Maud Powell, violinist, was the soloist. Her accompanist, Arthur Loesser, was well received and has been the subject of much favorable comment. His accompaniments were masterful and his solo work in several Chopin numbers displayed a delightful tone.

The next number in the course is to be a joint vocal and piano recital by Charles W. Harrison, tenor, and Otto L. Fischer, pianist, on February 23.

George Hamlin's New York Program

Thursday afternoon, March 2, today, George Hamlin, the distinguished tenor, is booked for this program at Aeolian Hall, New York:

Recitative and aria, If With All Your Hearts, from "Elijah."

Mendelssohn

Vergiss Mein Nicht Bach

O Jesulein süß, O Jesulein mild Bach

An die Leyer Schubert

Der Musensohn Schubert

Meine Rose Schumann

Provençalische Lied Schumann

Flieder Reger

Der Sandträger Bunge

Romanza di Rodolfo Leoncavallo

Io non ho che una povera stanzetta, from "Mimi Pinson."

It Is Not Always May Gounod

Les Silhouettes Carpenter

The Grey Wolf Burleigh

Tentazione Tirindelli

In Mezzo al Mare De Luca

Roses in a Garden O'Neill

If You Would Love Me MacDermid



Lydia Lindgren

Swedish Dramatic Mezzo Soprano

Available for Concerts and Festivals

Hotel Ansonia, New York

SIBELIUS' FOURTH SYMPHONY INTRODUCED TO BERLIN AND GERMANY

Finnish Composer's Work Seems Lacking in Thematic Invention—Norwegian Government Presents Christian Sinding with 30,000 Crowns on His Sixtieth Birthday—Eugen d'Albert Rejuvenated—Volkmann's B Flat Minor Trio Revived—A New Arrangement of Mozart's "Abduction from the Serail"—Albert Niemann's Eighty-fifth Birthday

Jenastr. 21,
Berlin W., January 21, 1916.

Jean Sibelius' fiftieth birthday did not attract much attention here, although the northern composer has always found Berlin interested in each new work brought out by him, and during his occasional visits to this city he has received respectful attention. In ordinary times much more would have been made of such an event, but Berlin is now absorbed by the war and by its own great quantity and variety of musical activity. Yet the Finn's birthday by no means passed unnoticed.

At the sixth symphony concert of the New Free Stage for the People, the northerner's fourth symphony in A minor was introduced to us by Oscar Fried, this being the first performance of this work in Germany. Sibelius has written much more beautiful music than this, particularly in his "Finlandia." Sibelius' muse seems to be deserting him, at least as far as pregnant thematic invention is concerned, for the ideas of his fourth symphony appear to be weak. In structure and harmonic interest it is also far removed from the Finn's three earlier symphonies and other works.

Political events may have had something to do with Sibelius' retrogression, for since Finland lost its independence and came under Russian rule, the flame of his genius has perceptibly paled. Formerly he gave the world some highly interesting and strikingly original compositions and was justly hailed as the creator of the national Finnish musical art. Political oppression no doubt affects the soul of the creating artist.

CHRISTIAN SINDING'S SIXTIETH BIRTHDAY.

Another northern composer recently celebrated his sixtieth birthday—Christian Sinding. In commemoration of this event the Norwegian Government presented Sinding with the sum of 30,000 crowns. Since the death of Grieg, Sinding has also been receiving an annual stipend of 4,000

crowns, which was formerly paid to Grieg. Sinding studied at the Leipsic Conservatory, and later also at Dresden, Munich and Berlin. It has always been his purpose to avoid in his work the pronounced national Norwegian element, which is such an important feature in Grieg's compositions. I have often talked with Sinding on this subject, and his views will be found of interest. He claims that the national feature is much too limited in its scope, that it restricts the composer and that music based on it will be ephemeral and short lived. However, it is that very element that lends such charm to Grieg's music and



C. A. CORBACH,

Director of the Sondershausen Conservatory and Symphony Orchestra, who celebrated his twenty-fifth jubilee on January 1.

to the music of Tschaiowsky, Rimsky-Korsakow and other northern composers.

AN OLD TIME PIANO TITAN.

The immense crowd that thronged the Philharmonic on Friday evening and the animated mood that prevailed, presaged a great musical event. And such it proved to be, for the artist, who drew out such crowds, was no less a musical personage than Eugen d'Albert, and it was not the d'Albert of recent years, but the d'Albert of twenty years ago, who delighted and enthralled his hearers for more than two hours with his masterful Beethoven interpretations. To hear d'Albert play the three sonatas in A flat, op. 81a, in F minor, op. 57, and in C minor, op. 111, when in such a highly electrified mood, is to enjoy one of the

greatest of contemporaneous musical pleasures. A veritable titan of the keyboard he is.

D'Albert now plays as if he enjoyed it again. For a period of some seven years, according to his own testimony, he hated the piano. He is now practising again with most gratifying results for the public. The balance of the Beethoven program consisted of the thirty-two variations in C minor, the two rondos, op. 51 and 129, and his own arrangement of the Ecossaises. That was the d'Albert of old, and his success was a veritable old time one. At the close of the program the applause was such that he continued to play encores for fully half an hour.

D'Albert will be the soloist of the next Nikisch Philharmonic concert, when he will be heard twice on the program, first in the Beethoven G major concerto, which has always been one of his best numbers, with orchestra, and later in the Schubert-Liszt "Wanderer" fantasy.

A HOLLAENDER MEMORIAL CONCERT.

An impressive memorial for the late Gustav Hollaender was given at the Philharmonie on Sunday morning before a large audience. The program was opened with an excellent performance of Brahms' "Tragic" overture played by the conservatory orchestra under the leadership of Professor Schroeder. Then Wilhelm Klatte, critic of the Lokalanzeiger and the principal teacher of theory at the conservatory, in a concise and impressive address, gave a sketch of the life and work of the deceased, dwelling on his great versatility as violinist, chamber music performer, composer, teacher, director and organizer, and pointing out what an important figure he had been in the development of the musical life of Berlin during the last twenty years.

After the address, Hollaender's violin concerto in D minor was beautifully played by Louis van Laar. The program was brought to a close with a lovely choral number sung by the Anna Wuellner female chorus, the only organization of its kind in Berlin. Anna Wuellner, who is the sister of Ludwig Wuellner and a teacher of singing at the Stern Conservatory, has brought her little chorus of girls up to a high degree of perfection. This number was conducted by Alexander von Fielitz, who has succeeded Hollaender as director of the conservatory.

NEW ELABORATION OF MOZART'S "ABDUCTION FROM THE SERAIL."

The Charlottenburg Opera has added the "Abduction From the Serail," in a new arrangement by Georg Hartmann, director of that stage, to its repertory. This is perhaps one of the most successful of the many attempts that have been made within recent years to preserve Mozart's immortal music by making changes in the spoken dialogue and by means of various cuts for the purpose of making the action more acceptable to the modern taste. Not a note has been changed of the delightful music. The great charm of the "Abduction" will always lie in the exquisite ensemble numbers, the duos, trios, and quartets. As to the arias, Mozart himself complained that he had to sacrifice himself and his ideals to the throats of the singers. And yet, with all its weaknesses, this, the first really important comic opera, contains so much that is beautiful, so much sparkle and wit, that it will never entirely disappear from the operatic repertoire.

Hartmann attempted an innovation, which is quite novel, although appropriate, by introducing the "Turkish March" from the sonata for piano in A major. Not so justifiable is his introduction of the larghetto from the clarinet quintet. To be sure, it is a beautiful number, but it is not appropriate in this setting. The part of Belmonte was sung by Bernhard Boetel; the son of Heinrich Boetel, who made a great reputation as the "Postilion of Lonjumeau." Boetel in his youth was himself a postillion, and his fiery manner of cracking the whip never failed to bring down the gallery, particularly as it was accompanied by some really beautiful high tenor effects. Vocally, the production of the "Abduction" was fair. Scenically and in point of costumes, it was excellent, while the orchestra under Krasselt was admirable.

VOLKMANN'S B FLAT MINOR TRIO REVIVED.

Franz Liszt was always full of praise for Robert Volkmann's piano trio in B flat minor, although Volkmann had naught but evil to say of Liszt's compositions. Tempi passati! Today Volkmann is practically forgotten, while Liszt's name figures on nearly every piano recital program as well as on the programs of our big symphony concerts. Liszt is alive and Volkmann is dead; that is the difference between these two men. And yet Volkmann thirty years ago declared Liszt to be "a defiler of the temple." However, during the past few weeks various attempts have been made here to arouse interest again in certain of Volkmann's compositions, the reason being a purely sentimental one, in connection with the Volkmann centenary.

Heinrich Gruenfeld, with the assistance of Ignatz Friedman, pianist, and Alfred Wittenberg, violinist, revived the composer's B flat minor trio, which may well be termed the most valuable of all of his compositions, although it

GEORGE FERGUSSON
BARITONE
VOCAL INSTRUCTOR
Augsburger St. 64, Berlin W., Germany



**ASA HOWARD
GEEDING**
BARITONE

ASCHAFFENBURGER, STR. 7. BERLIN, W.

Mrs. POTTER-FRISSELL, Piano Pedagogue, (LESCHETIZKY SCHOOL, certificated) instruct, in the Higher Art of Piano Playing, and prepares for Public Appearances. Long and successful career abroad. Many pupils now figuring in the concert halls. Only serious pupils accepted. Address, Leubnitz Neustrasse Villen Kolone Kirschwiese 1, Dresden.

Louis Bachner VOICE PRODUCTION

Studio: Konstanzer St. 62, Berlin, W.

"Louis Bachner has been my pupil and assistant here in Berlin for the past four years. I recommend him unhesitatingly."
—Frank King Clark, Berlin, July 19, 1914.

MAESTRO FRANZ EMERICH VOCAL INSTRUCTION
and **MADAME TERESA EMERICH**

PUPILS PREPARED FOR THE OPERATIC AND CONCERT STAGE

Some Distinguished PUPILS of MAESTRO and MME. EMERICH:

CHARLES DALMORES, tenor, formerly Metropolitan Opera Co., and Covent Garden. Loheengrin of Bayreuth festival.
ADAMO DISON, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TANELER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATERNHAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
TENOR, Hamburg, Stadt, Theatre.

HEINRICH HENSEL, Dramatic

INSTRUCTION GIVEN IN ENGLISH, GERMAN, FRENCH AND ITALIAN

The names marked * are those of pupils of Mmes. Emerich.

Telephone Amt. Pfalsburg No. 286

BERLIN, W.W. Nicolberger platz 1

lacks originality, like all of Volkmann's efforts; while written in a thoroughly conventional style of a bygone epoch, it contains an appealing note of sincerity and is characterized by its passion. Friedman gave a magnificent performance of the piano part, and his partners also did acceptable work. Gruenfeld and Friedman also gave an excellent rendition of Brahms' E minor sonata for piano and cello.

Between the two instrumental numbers Hermann Jadlowker sang a group of Schubert Lieder, and as the Jadlowker enthusiasts were out in large numbers, he received an ovation. It was not deserved, certainly not from the standpoint of Lieder interpretation, for Jadlowker seemingly is as devoid of the right feeling for Lieder singing as it is possible for a singer possessing such a beautiful voice to be. He is a great operatic favorite, and that always settles it with certain circles of the public.

SCHNEIFLUG'S BEETHOVEN EVENINGS.

At the third of his cycle of Beethoven concerts, in which he is performing all of the master's symphonies, Schneifflug gave a very fine rendition of the fourth and seventh symphonies. The fourth has never been a favorite with the public, and that may account for the fact that the hall was not so well filled as usual. Between the two symphonies Emmi Leisner, contralto of the Royal Opera, sang four of the Scottish songs, in which her wealth of vocal material and her refined, soulful delivery made a strong appeal to the audience.

The program of the fourth concert in this series will bring the second and sixth symphonies and one of the piano concertos.

THERESE AND ARTHUR SCHNABEL IN SCHUBERT PROGRAM.

Schnabel has always enjoyed an enviable reputation as a Schubert interpreter and his playing of the big B flat major sonata and of the three piano pieces in E flat minor, E flat major and C major at a special Schubert concert given by him and his wife, demonstrated that this reputation is well earned. He is a refined performer, possessing delicacy of technic and beauty of tone, and above all a very superior order of musicianship. Mme. Schnabel sang the "Winterreise" Lieder cycle with deep feeling and great intelligence. One regrets when listening to this singer that she has only the remnants of a once beautiful voice, for if she had the organ, she would be an ideal song interpreter. Of course, the greatest of qualities cannot compensate for the lack of a voice.

KLINGLER RETURNS FROM THE FRONT.

The soirees of the Klinger quartet at the Singakademie are always well attended, partly because Carl Klinger was a great favorite of Joseph Joachim, and as such has inherited, so to speak, the old Joachim public. Klinger and associates, however, form a most excellent quartet, and their playing of itself is of a superior order. Klinger had been called to the colors, and it was feared that he might never return. But a weakness of the heart led to his permanent discharge, so that he will be retained for the Berlin art forces. The quartet gave its first evening at the Singakademie, playing a Haydn, Beethoven, Brahms program with their accustomed finish and along the lines of the Joachim traditions. As a cellist in place of Williams, the Welshman, Max Baldner, of the Hess Quartet, has been secured. Williams was made a civil prisoner when the war broke out, but his health became so impaired that he was put on the exchange list and sent back to England.

CENTENARY OF CREATOR OF ROLE OF THE PROPHET.

The hundredth birthday of Gustave Roger, which recently occurred, recalled the phenomenal triumphs of that celebrated singer as the Prophet more than sixty-five years ago. The "Prophet" was first brought out at Paris in 1849 and Roger became the idol of the public in this part. He was born at La Chapelle St. Denis on December 17, 1815, and died at Paris in 1879. He began his public career at the Comic Opera in 1838 in Halévy's "Eclair," and during the following ten years he created many new roles. In 1848 he went into grand opera, and in the same year Meyerbeer wrote the "Prophet" for him. After 1850 he traveled extensively in Germany. During a hunting expedition in 1859 he had the misfortune to lose an arm, which ended his stage career. In 1868 he was appointed professor of singing at the Paris Conservatoire. The accompanying picture of him is from the Nicolaus Mannskopf music historical museum of Frankfurt.

TWENTY-FIVE YEARS OF ACTIVITY IN SONDERSHAUSEN.

Sondershausen, that charming little Thuringian capital, has an interesting although unostentatious musical life. Although the town numbers only 8,000 souls, it has several singing societies, an excellent symphony orchestra, a good string quartet, a conservatory that is subsidized by the crown and a musical activity that is astonishing in a place of its size.

The man who presides over the musical destinies of the idyllic little center, C. A. Corbach, recently celebrated his twenty-fifth jubilee, having received his appointment at

Sondershausen on January 1, 1891. Corbach is the director of the conservatory, leader of the orchestra, first violinist of the quartet, principal violin teacher of the town, and altogether its most important musical figure. He was born in 1867, studied at the Cologne Conservatory under Jansen and Gustav Hollaender and was for a time concertmaster of the Hamburg Philharmonic Orchestra. For the past twenty-five years, however, he has devoted his energies to the development of the musical resources of Sondershausen. He has been most successful as a teacher of the violin, and one can find his pupils scattered among the various orchestras of Germany. At the beginning of his career he attained distinction as a soloist. J. von Wasielewski, in his book, "The Violin and Its Masters," writes: "Corbach is a splendid, refined and solid artist; a remarkable virtuosity, a penetrating, warm tone, and a modest but thoroughly artistic style of interpretation are his chief merits."

ALBERT NIEMANN'S EIGHTY-FIFTH BIRTHDAY.

The famous Wagnerian tenor is taking a cure at the Weisser Hirsch, Loschwitz, near Dresden, but that did not prevent his friends from celebrating his eighty-fifth birthday in a worthy manner. The artists of Dresden surprised the veteran tenor with an improvised concert. There were



GUSTAVE H. ROGER.

The celebrated French tenor, as the Prophet, which role he created in 1849. His centenary recently occurred. (From the Nicolaus Mannskopf Music Historical Museum of Frankfurt.)

vocal numbers by Carl Perron and Eva Plaschke-von der Osten, also chamber music, and a speech by Eugen Zabel, which Niemann declared to be the best criticism he had ever received during his long life. The next day in commemoration of the event a street at the Weisser Hirsch was baptized "Albert Niemann" street.

Niemann began his public career as a chorus singer in 1849. He first earned his spurs as a soloist in 1854 at the Royal Opera in Berlin. He sang the role of Tannhäuser at that memorable first Parisian production in 1861, when the work had such a tremendous fiasco. He was the particular hero of the first Bayreuth festival in 1876. After posts in various German cities he settled permanently in Berlin in 1886. His appearances here at the Royal Opera were always looked upon as events of unusual importance. He was the greatest Wagnerian tenor the stage has known.

ARTHUR M. ABELL.

During the annual winter tour of the New Hampshire College Glee Club eleven towns were visited. The personnel of the club consists of thirty-three men, and there was also an orchestra of twelve pieces.

BRANDEGEE-GORDON SONATA RECITAL AT GANAPOL SCHOOL

Pupils Heard in Musicales

The Ganapol School of Musical Art, Detroit, Mich., presented Hildegarde Brandegee, violinist, and Ada Gordon, pianist, in a sonata recital on Friday evening, February 18.

Miss Brandegee, who is the head of the violin department of this institution, and Miss Gordon, one of the most important members of the piano staff, attracted a large and enthusiastic audience. The program was composed of two sonatas, the Brahms in G major and the Grieg in C minor, and a group of four violin solos, "Romanza Andaluza" (Sarasate), "Humoreske" (Tor Aulin), "Canzonetta" (Tchaikowsky) and "Mazur" (Zarzycki). The complimentary newspaper comments of Miss Brandegee's good work were once more justified. She possesses the musical instincts of a true artist. There was the sonorous large masculine tone, breadth and large sweep of the bow, fine shading and, above all, in her playing a charm of presenting a musical phrase in a manner that pleases the musician as well as the layman.

Miss Gordon in the last few years has come to the very front as a pianist in Michigan. Being naturally gifted and with a fine schooling under the best musical environment, Miss Gordon has won the approval of many musicians and artists. Miss Gordon received her training from Mrs. B. L. Ganapol, L. Richards and Edwin Hughes, all members of the Ganapol School, and has coached also with Mme. Bloomfield Zeisler.

On Friday evening, February 25, at the Ganapol School, the following program was given by pupils from the piano, violin and vocal departments: Prelude and fugue in F minor (Bach), Jennie Holskin; "Berceuse" (Grieg), gavotte in E major (Dreyschock), Mildred Meyers; prelude in D flat (Chopin), Margaret Elliott; "Adoration" (for violin) (Borowski), Kenneth Soules; "Solfegietto" (Phil. E. Bach), "The Fauns" (Chaminade), Elsie Plintz; "If I But Knew" (Wilson G. Smith), "Tis Spring" (Harrington Ware), Lydia Frost; "Capriccioso" (Schuett), Miss Holskin; sonata, A flat, op. 26, first movement (Beethoven), Harry Matlock; valse in A flat (Chopin), Pauline Turner; prelude in C sharp minor (Rachmaninoff), Frances Laing; introduction, cadenza and andante religioso (Vieuxtemps), Florence Whiteley; "Arabesque" (Chaminade), Winifred Carlyle; rhapsodie in G minor (Brahms), Lucille Strobel; "My Heart at Thy Dear Voice" (from "Samson and Delilah") (Saint-Saëns), Miss Frost; rondo in E flat (Weber), Jennie Peterson.

Anna Fitzlu and Andrea de Segurola to Sing for Mozart Society

For the Saturday afternoon, March 4, musicale of the New York Mozart Society, Mrs. Noble McConnell, president, and the directors, have arranged the following program, in which Andrea de Segurola baritone, and Anna Fitzlu, soprano, of the Metropolitan Opera Company, and Charles Gilbert Spross, pianist, are to be the participants:

Water Nymph	Nevin
En Bateau	Debussy
Paraphrase on waltzes, "Wiener Blut"	Strauss-Schutt
Charles Gilbert Spross.	
Arietta di Leporello ("Don Giovanni")	Mozart
Sais-tu?	Fontenailles
Clavelitos (Spanish song)	Valverde
Andrea de Segurola.	
Il Bacio	Arditi
The Cuckoo	Lehman
Bimba Bimbetta	Sibella
Anna Fitzlu.	
Duo Pesca d'Amore	Barthelemy
Duo "Le cœur de m'amie"	Dalcroze
Miss Fitzlu and Mr. de Segurola.	
Barcarolle	Spross
Song without words (left hand only)	Spross
Scherzo-valse	Moszkowski
Mr. Spross.	
"Heures Douces"—Sketch in costume.	
Miss Fitzlu and Mr. de Segurola.	

Fay Foster's "Call of the Trail" Greatly in Demand

Fay Foster's "Call of the Trail" is meeting with wide favor from concert singers. Recently Miss Foster received programs showing that it was sung by B. L. Lemon, St. Louis; Mrs. Allen A. Taylor, Kansas City; Jennie C. White, St. Paul; Alice Courtenay, San Francisco; James K. Steele, Baltimore, and Gwyn Jones, Brooklyn.

The four points of the compass could hardly be better represented.

Franz Proschowsky Teacher of
Bel Canto
BERLIN W., GUENTZEL ST. 61

Marquis de Trabadelo

4, rue Marbeuf, Paris

SWAYNE Pianists Prepared for Public Appearances
STUDIO: 76 EAST 91ST STREET, NEW YORK.
Teaches in Boston, Wednesdays, Steinert Hall.

FRANCES NASH

Pianist

Management: EVELYN HOPPER, 2509 Spaulding St., Omaha, Neb.

FREDERIC MARTIN

BASSO

PUPILS IN SINGING RECEIVED MONDAYS AND FRIDAYS.
Studio: 532 West 111th St., New York. Phone 4930 Morningside.

GEORGE CARRÉ

TENOR

15 East 10th Street Tel. 2927 Stuyvesant New York

THE DEVERELL SCHOOL FOR GIRLS

9 rue de Chailiot, Paris, France

(Champs Elysées)
LANGUAGE, ART, MUSIC
Until War Is Over—Branch School, New York City,
87 MADISON AVENUE

L. d'AUBIGNÉ

Teacher of Singing

Address: 80 Ave. Kléber Paris

Florence Macbeth

PRIMA DONNA COLORATURA
Chicago Grand Opera

Exclusive Management:

Wolfsohn Musical Bureau, 1 West 34th St., N. Y.

Jean de Reszke
53 Rue de la Faisanderie
Paris

LAMPERTI-VALDA

SCHOOL OF SINGING

61 AVENUE NIEL PARIS, FRANCE

Temporarily in New York, 8 West 32d Street
MME. GIULIA VALDA

VON STEIN ACADEMY OF MUSIC

"The Pacific Coast's Great Conservatory of Music"
826-828 So. Broadway, Los Angeles, Cal.

Unexcelled tuition and study advantages
for the serious student of music

Special Summer Normal Course for Teachers

PAUL DRAPER

TEACHER OF SINGING
AND THE INTERPRETATION OF SONG

Personal address: 24 East 57th Street
Phone: Plaza 8645

For concerts, recitals, etc., address:

LOUDON CHARLTON
Carnegie Hall New York

MME. BLOOMFIELD ZEISLER

AROUSES BOSTON ACCLAIM

A Triumph for the Pianist

Fannie Bloomfield Zeisler's Boston triumph is duly chronicled in the following excerpts from the press of that city:

"With yet another piece did Mme. Zeisler set her listeners' thoughts wandering in a direction not altogether germane to the routine of pianist's concerts. Some of us who have heard many times Berlioz's transcription into 'The Damnation of Faust' of the 'Rakoczy March' have always failed—to find the thrill in it that is presumed to set Hungarian breasts to throbbing, Hungarian throats to shouting and Hungarian feet to striding. Our misfortune, we have been told, is that we were not born with Magyar blood in our veins and Magyar sensibilities in our souls. None the less a few have still dared to believe that the shortcoming was more in the music than in ourselves and that Berlioz's 'classic' piece was no remarkable version of what ought to be a thrilling tune. Now, yesterday, in Mme. Zeisler's playing of Liszt's rhapsody evolved from and around this same 'Rakoczy March' came clear proof of our presumption. For once the melody, the modulation, the rhythm, progress and climax of the original tune stirred even blood in which there is not a Magyar drop. At least the march was thrilling to hear, not only in its germinating self, but in all the wild effulgence of color and transformation, in all the excitements of pace and motion, in all the assertion and re-assertion up to smiting and shivering climax with which Liszt has clothed it; and yet again in the blazing hues, the biting rhythm, the vivid and exuberant accent, the fiery modulations of time and touch, the whole sweep of tumultuous and climactic sound with which Mme. Zeisler played it. At last, between her and Liszt—Hungarians both—the 'Rakoczy March' stood vindicated in mistrustful ears.

"For 'serious musicians' in the ordinary course of a piano recital Mme. Zeisler played three little and unfamiliar pieces by Scarlatti, Bach's chromatic fantasie and fugue, and Chopin's 'other' sonata with a Largo and not a funeral march. In all these numbers the characteristic note of her playing was its vitalizing nervous energy. Take, for example, the pastoral, the caprice and the allegro of Scarlatti. . . . At many a pianist's hands they might sound as dry and brittle as the rustle of the yellowed and cracking sheets on which they were written. At the hands of more than one other, they might be mistakenly read out of all true semblance by expressive emphasis twentieth century wise. Mme. Zeisler, as a musician of her intelligence and sensibility was sure to do, escaped either pitfall. She played all three pieces with an elastic grace and lightness of melodic line and adorning figure, with delicate rhythm and gently flowing pace, with the merest suggestion of emphasis and color modern fashion. Under her touch the music was fragrant again; in the warmth of her fancy it exhaled elegant and tender sentiment. In a word, her fine nervous energy, now very delicate and very poised, freshened the little pieces and revived Scarlatti in felicitous and animated image. . . .

"Bach's fantasia and fugue properly quickened their nervous energy and sensibility into the rhapsodic voice that almost from Mme. Zeisler's beginnings has been one of her distinctions in our generation of pianists. It is an old truism that coloratura singing only rises highest when it suggests that the singer, though she have all her powers in the finest and most artful control, is yet transported out of herself by the ardors of her music and her song until she seems to shower forth her own ornaments as in excited improvisation. Bach's fantasia in quieter degree, invites a like mood in a pianist and a like impression upon her audience. Once she strikes, as Mme. Zeisler early did, the rhapsodic note, then do her hearers vibrate to the long and flowing lines of the music, now parallel, now meeting, now shaded and now luminous with the harmonious background Bach was weaving in what his time thought a strange new fashion. Then, also, does the polyphony of the fugue have its zest of race, conflict, contrast and climax; and then, most of all, does the whole music quicken ear and feeling with the lusty passion of creation that was in Bach's soul. He looked in his heart and wrote in rhapsody to beauty and to power, and with them Mme. Zeisler yesterday was his prophetic on her tripod.

"In Chopin's sonata in turn—and so to say, in a third variation—the pianist translated this nervous energy into large and intensified power and then, for the first and only time in all the concert came reason to question it. The scherzo whirled off Mme. Zeisler's fingers in irresistible rush; the largo streamed off them in a flood of sustained tone beautiful in itself, lovely against the soft harmonies that encased it. As it seemed, the pianist was broadening and deepening every phrase. Her exposition and returns of the songful melody of the first movement were thrilling

to hear. Her playing of it had the magnificence of instrumental song. The finale raced off her fingers above its bounding bass and she strewed the ornament about it like sparks of tonal fire. Throughout the sonata, the ardors of the Semitic temperament and of Mme. Zeisler's own personal variation of it were all at play and her hearers thrilled under them. . . .—Evening Transcript, November 12, 1915.

"The recital was in every way most refreshing. It is pleasant to find this pianist growing only riper with added years and remaining a constant bulwark against the formlessness and vagueness of the ultra-modern school.

"Bach himself probably never dreamt of his chromatic fantasy and fugue in such a broad and thundering style as modern artists give it. But then he might have wished it so had he had a grand piano to deal with. All the moderns magnify the work, and it may be doubted whether this is a fault. There is no better Bach student alive than Busoni, and he gives warrant for an interpretation like the broad one of Mme. Bloomfield-Zeisler.

"The sonata in B minor by Chopin is one of his unequal works. We suppose that Mme. Zeisler chose it because of its tremendous finale, which requires arms of steel to play it. Technically this finale is as difficult as anything that Chopin ever wrote. But the largo before it is Chopin at his weakest. Nor is the scherzo anything to rave over. But the glorious freshness of the first movement and the wonderful brilliancy of the last are enough to make the work an imperishable masterpiece. And the work of the great artist in these was most ably interpreted.

"Of the group dedicated to Mme. Zeisler the ballad by Signe Lund was the most imposing and 'Le Retour,' by Chaminade restfully fascinating. The ballad by Mrs. H. H. A. Beach was the less forceful of the two, but in the hands of the performer took on color and life. The 'Caprice' by Fraulein Prentner broke in upon the more serious spell of the preceding selections, thus leading into the lighter vein of Chaminade's 'Retour,' Liszt's 'Hungarian' rhapsody No. 15 was most impressively rendered. So much muscular force as this composition demands and always a sufficient reserve to draw upon arouses wonder, for Mme. Zeisler is not Amazonian in stature. While in direct contrast were the marvelously light and delicate tones. Also hers is the possession of a remarkable touch, clean, clearly-cut runs at times most brilliant, then again pearly and pure. One of the most precious attributes of this artist is the unerring sense of rhythm and of proportion. To the more thoughtful of her admirers the charm lies in a combination of an extremely warm temperament and an unusually musical brain.

"The generous program was lengthened at the demands of an appreciative audience."—Daily Advertiser, November 12, 1915.

"Fannie Bloomfield Zeisler, the admired pianist of Chicago, gave a recital yesterday afternoon in Jordan Hall. Her playing denotes the most careful observation of the period and the character of the music she chooses. Her interpretation of pieces by Scarlatti was of her own time, both in those of a pastoral and of a more decorative manner. The chromatic fantasy and fugue of Bach received all the brilliance of her technic and the emotional warmth by which it foreshadows later pianistic literature." . . . —Globe, November 12, 1915.

"Mme. Zeisler has long been known here. Her indisputable talent and the individuality of her interpretations have long been recognized and applauded. Nor has she wearied the public by her continual coming. . . . Mme. Zeisler played exceedingly well. It is a pleasure to hear music by Scarlatti when it is well played and even when the pianist does not depart from the beaten track. . . .

"As Mme. Zeisler played these ancient pieces were as fresh and sparkling as though they were just from the publisher. Her performance was crisp, clear, euphonious, and when occasion demanded it was characterized by the vivacity that comes from exuberance of spirits, not for the sake of technical display. Excellent, too, was her performance of Bach's fantasy and fugue. The fantasy was appropriately rhapsodic, not archaic in repression, not too modern. The pianist's musicianship was shown in her contrapuntal reading in the fugue, which was not analytically dissected as though the audience were a class; but there was musical exposition, with the various walks of the voices well defined, yet as part of the gradual majestic procession."—Herald, November 12, 1915.

"Mme. Zeisler is one of the two greatest women pianists known to the American public today, and the only one fit to rank with her greatest contemporary, Teresa Carreño. Mme. Zeisler's style is as ever conspicuous for its nervous force, its mental grasp, its breadth and fire. How any pianist, to say nothing of a woman, can play year after year and consume so much nervous force, play at such a tension, and with such a surplus of mental as well as physical energy, is one of the mysteries. Mme. Zeisler has doubtless

rounded and matured an exceptional talent with the years, but she still plays as impetuously, with as passionate conviction, as she did fifteen years ago. Some may prefer a less nervous style, a style especially on the part of a woman, of softer colors and more rounded outlines, but no one will deny the greatness of her playing, the contagion of her enthusiasm. For us, the annual recital which Mme. Zeisler gives is one to which to look forward, an event to cheer the plodding scribe on his way."—Post, November 12, 1915.

ELIZABETH CRAWFORD, A CAPABLE DALLAS TEACHER

Broad Education Has Equipped Her Excellently

After completing the high school course and then graduating according to the old fashioned Southern idea, from a fashionable young ladies' finishing school in Kentucky that had the reputation of having "turned out" and "finished" a great many noted Southern beauties, Elizabeth



ELIZABETH F. CRAWFORD.

Crawford entered the New England Conservatory at Boston, where she captured the highest prizes that had ever been given in music from that school. After three years in the conservatory, she returned to her native Southland, taking with her a well earned diploma, and become popular as a teacher of voice and piano. However, she returned East every summer to renew her work with Eastern masters. In the spring of 1908, she went to Paris and placed herself under the renowned voice specialist Sbriglia, and remained with him as pupil accompanist, and finally, assistant, for three and one half years. Miss Crawford holds a unique certificate from the great master in proof of her fitness for her chosen vocation, and is meeting with much success in her home town, Dallas, Tex. She has a mezzo-soprano voice of unusual fullness and sweetness, is a thorough musician, and speaks French fluently.

Recently an ex-professional singer who has filled numerous engagements in America, had occasion to stay several months in Dallas and placed herself under Miss Crawford's tutelage. Being so pleased with her progress and Miss Crawford's work with her, she would often exclaim, "Well, to have studied all of these years in New York and then in Paris, and get such lessons as you give in Dallas, Tex., is astonishing, to say the least!"

Miss Crawford takes keen delight in the fact that many of her male relatives fought for the South in our late Civil War. Being a typical Southerner in speech, manner and appearance, nothing pleases her more than to be told that she still retains her Southern characteristics. She has been appointed sponsor for the State of Texas at the next meeting of the Confederate Veterans, which takes place in Birmingham, Ala., next May, and is very proud of the honor.

"Voice in the Wilderness" a Favorite

John Prindle Scott's sacred song, "Voice in the Wilderness," has been sung three times recently by Mrs. Hissem de Moss, first in the Fifth Avenue Presbyterian Church, New York, then at Newark, N. J., and at Roseville, N. J., at special Sunday evening services. Charles O. Smith sang it in Detroit, Mich.; Mrs. Curt M. Schwahn sang it in Saginaw, Mich., and Harry Millsbaugh in Norwich, N. Y. Mrs. de Moss writes that she considers it an excellent song.

BALTIMORE MUNICIPAL PRIZE ANTHEM HEARD BY THROGS

Public Song Celebration Held on Washington's Birthday at Which New Composition Has a Hearing—May Preston Makes Speech, Followed by Awarding Prizes to Author and Composer of New Song—Frieda Hempel Scores Brilliant Success at Orchestral Concert—Notes

Baltimore, Md., February 24, 1916.

A municipal song celebration was held in the Lyric Theatre on the afternoon of Washington's Birthday, to serve not only as a patriotic celebration, but also as a fitting occasion for the presentation of prizes to Mrs. Theodore Hamberger and to Folger McKinley, respectively composer and author of the municipal prize anthem, for which the city offered two prizes of \$250 each. Thousands of poems and compositions were sent in from all the English-speaking countries in the world. These were judged by committees of people who are eminent in literary and musical circles, and who had no idea of the identity of the writers and composers of the entries. It was perhaps to be expected that a Baltimorean should write the prize poem, as the spirit of the city would naturally be more deeply imbedded in one who had lived here during many years, than in an outsider. But when the winning composition had been decided upon, and the name of the composer looked up, revealing the wife of one of Baltimore's prominent musicians, the surprise and pleasure of everyone was complete.

The celebration was held on the afternoon of February 22, and the Lyric was thrown open to the public, which filled every seat and the available standing room long before the concert opened. The only seats reserved were in the twenty boxes, which were occupied by people of standing in the literary, artistic and musical circles of the city. The concert was given by the United Singers, who did some exceedingly artistic work under the direction of John Klein, who also directed a small orchestra; by Bart Wirty, solo cellist, who was warmly applauded, and by Roberta Glanville, soprano, whose singing of the "Romeo and Juliet" waltz song was very enjoyable. Miss Glanville's voice is so flexible that her colorature work is always delightful to listen to.

Interest centered, of course, in the rendition of the prize song, which everyone was anxious to hear. After a graceful speech by Mayor Preston, in which he expressed his strong desire to advance Baltimore musically, Mrs. Hamberger and Mr. McKinley were called to the stage to receive their prizes. The song was then sung by a chorus of three hundred high school girls, assisted by the United Singers and the orchestra. The anthem is a spirited, well harmonized composition, with a good marching swing to it, and will no doubt be incorporated in all municipal celebrations hereafter.

FRIEDA HEMPEL WITH ORCHESTRA

Frieda Hempel made her first appearance in Baltimore with the New York Symphony Orchestra. This charming soprano sang first the "Involami," from "Ernani." Her second

group was the slumber song from "Dinorah," and the "Ständchen" of Richard Strauss. The audience refused to let the concert proceed without another song from the golden voice. Time after time Miss Hempel came out and bowed, but the applause was undiminished. Finally an encore was granted—a most enticing arrangement of the ever delightful "Blue Danube" waltz, with orchestral accompaniment—an offering that was received with cheers and salvos of applause.

NOTES

At the recital by Evan Williams, on Thursday afternoon, two songs by W. G. Owsat were sung—"Thine Own" and "What Is Love?" Mr. Owsat is responsible for many beautiful compositions. He is, by the way, writing the program notes for the Baltimore Symphony Orchestra.

Geraldine Edgar, violinist, and Mary Muller Fink, harpist, played at a concert Thursday night, at First Baptist Church. The choir, directed by E. Lee Jones, sang an interesting program.

D. L. FRANKLIN.

Phoenix Lyric Club Gives Musical Treat

On February 16, the Lyric Club, Phoenix, Ariz., gave its fourth concert under the auspices of the Junior Guild of Trinity Parish, before a good sized audience.

Under the direction of William Conrad Mills, the club sang the concerted numbers in finished style. Mrs. W. H. Sargent gave the incidental solo in "The Little Grey Dove" delightfully; James J. McBain was in good voice and did justice to the great Eliland cycle, and Mrs. W. B. Barr played effective violin numbers. The ensemble effects of the work of the club were invariably delightful. Mrs. Sargent's incidental solo stood out clearly and distinctly without undue effort on the singer's part and yet with no diminution of the tone quality of the chorus.

One of the best liked choruses was the Johnson "Gray Days," which was enthusiastically received. Another excellent effort was the ever popular Brahms "Cradle Song." This was sung à capella.

Merta Work's accompaniments were played with just the reserve demanded for the securement of the best effects. The entire program, given below, was a success in every number.

The program: Choruses—"Come Ye Maidens," chorus of country girls, from opera "Eugen Onegin" Tchaikowsky; "The Little Gray Dove" (incidental solo by Mrs. W. H. Sargent), Louis Victor Saar; "The Water Lily" (violin obligato by Mrs. W. B. Barr), Max Gulbins. Baritone solo—"Silent Woe," "Roses," "Anathema," "Resignation" (from cycle "Eliland"), Von Fielitz. Choruses—"Little Gray Home in the West," Lohr; "Gray Days," Johnson; "The Birth of Morn," Leoni; "A Red, Red Rose," Hastings. Violin—"Canzonetta," D'Ambrosio; "Mandolinata" (Mrs. W. H. Sargent, accompanist), Struff. Choruses—"The Oars Are Plashing Lightly," Geibel; "Cradle Song," Brahms; "The Bella," Gilchrist.

An interesting adjunct of the Matinee Musicale, of Lincoln, Neb., is the junior organization of the same name, at the meetings of which interesting programs are given.

Mme. Clara Novello DAVIES OF LONDON

is prepared to instruct individually a limited number in

VOICE LIBERATION VOICE PRODUCTION AND OPERATIC SINGING

Her methods are original discoveries which rapidly develop voice and breath control

Address all communications to

MR. LAURENCE LEONARD

519 West End Ave., at 85th St. Phone, Schuyler 10017



THEODORE VON HEMERT

BARYTONE

Concert Direction: Emil Reich, 1531 Broadway, New York

P
H
I
L
I
P**SPOONER**

TENOR

Management:
F. O. RENARD,
216 W. 79th St., N. Y.**HARRIET FOSTER**Mezzo
ContraltoManagement: ERNEST BRIGGS, Steinway Hall, Chicago.
Private Address, 335 W. 102d Street, New York.**MARGARET HARRISON**

SOPRANO

15 EAST 10TH STREET, NEW YORK Tel. Stuyvesant 8927

A
N
I
T
A**RIO**

SOPRANO

(Covent Garden)

Management: Haensel & Jones, Aeolian Hall, N. Y.

Vernon d'Arnalle

Baritone

Management: The Lilla Lawlor Allied Arts, 131 E. 66th St., N. Y.
Phone, Plaza 5501 Paris Office: 8 Rue Benjamin Godard**Alexander BLOCH**

CONCERT VIOLINIST

Management, Foster & David, 500 Fifth Avenue - New York

A
D
E
L
E**KRUEGER**DRAMATIC
SOPRANOCONCERT ORATORIO RECITAL
Management of MISS ANNIE FRIEDBERG
1425 Broadway :: :: :: New York**ARTHUR LAWRASON**

Teacher of Singing

328 West 57th Street Telephone
New York 8945 Columbus**RUTH DEYO**

PIANIST TOURING AMERICA SEASON 1916-1917

Exclusive Management: G. Dexter Richardson, 501 Fifth Ave., New York
STEINWAY PIANO USED**ALICE VERLET**

Grand Opera, Paris

"There was gold of the purest in Mlle. Verlet's voice."—London Daily Express.

Address: GEORGE EDWARD, Secretary
637 Madison Ave., New York Phone 8869 Plaza

SEASON 1916-1917

LEO ORNSTEIN

'The Ultra Modern Composer-Pianist

For Terms and Dates, Address:

Concert Direction M. H. HANSON, 437 Fifth Avenue, New York.

CECIL FANNING

Baritone

H. B. TURPIN

Accompanist

Having returned from a year of concert giving
in Germany, Italy and England, are

NOW AVAILABLE FOR RECITALS IN AMERICA

Address: H. B. TURPIN, Dayton, Ohio

ARTHUR

ALEXANDER

Tenor

TEACHER OF VOICE

"Mr. Alexander is, indeed, not only a tenor with a robust voice of very fine quality, but he is also an artist and a thoroughly accomplished musician, as he showed by accompanying himself exceedingly well from memory through a long and exacting program."—London Globe, November 21, 1908.

307 WEST 79th STREET, NEW YORK

**THE PSYCHOLOGY OF VOICE
PRODUCTION FOR THE THINKER**

By Lois May Alden

We may say the quality of every organism is its possibility of overtone or harmonic vibration not alone physical but psychological. Helmholtz, in his "Sensations of Tone," has demonstrated even the forms produced through vibrations of fundamental and harmonics in the physical realms.

The thought vibrations translated through mental energies, cast their corresponding colors and textures over and through the more densely physical, so as hand in glove, as meat in shell, as message in form, are the over and under realms, the psychological and physiological.

Let us consider for demonstration, a triangle, drawn across the mask, with apex at central forehead, between the eyes and base extending across the chin below the mouth. Delsarte, who formulated the wonderful principles of art expression through his charts of the "zones" of the human, subdivided the parts also, of the human body, into their relative "zones" or areas of emotional possibilities of focused expression. Taking our facial or mask triangle, we find the apex region, centering in a zone of more highly sensitized fibre—a more responsively intelligent region of the face and head. Through vibration in this region are awakened overtones more intense in vibration in the intermingling, psychological, sensoria. In other words, a highly sensitized and spirituelle individual uses the upper regions of consciousness as located in the face for the delivery zone of its expressions, more than the lower regions. The heavier individual uses more the lower regions. Hence, in developing the individual voice, must come individual specialized treatment.

In ideal voice production, the physical must become the passive medium of the psychological. When this condition is attained, artistic production is the result, and carried to its height, means an equivalent of inspiration, or one might say, the physical medium is hypnotized through vibration with the more ethereal thought vibrations. In other words, the harmonics possible to the heavier physical organism, are awakened fully and enter as components of the thought or psychological vibrations, centered in the astral imagery or pictures of higher relations. Influenced by such art expressions, we call the medium inspired.

The specialized treatment of each individual student must realize in its application the status of the student. If the physical is predominant to the point of hindrance of expression the forces must be awakened in the upper region of the triangle of expression, across the mask and head. If the student is too highly sensitive in the upper regions, the physical must be reinforced, to enable effective personal expression. The few so called natural artists have a balance, happily struck in self expression, through the mid regions of the triangle, where upper and lower coalesce.

The corresponding so called "faults" in voice production are, in the first example above noted (of the physical, or of lower triangle sensitiveness), lack of ideality, physically expressed, in too much jaw and cheek and lack of eyes. In the second example (of weak physical embodiment) the faults are lack of firm resonance, physically expressed, in too much introspective pressure, congestion back of eyes and lack of jaw and cheek control. Atmosphere must be supplied, awakened, through the instructor, who must pulsate with balanced art conception. This makes the ideal teacher, if such teacher can read the student nature and intelligently focus the necessary atmosphere through applied exercise in vocal gymnastics in their gradual formation of technic of expression through tone and enunciation.

In a word, the vibration of the student instrument, physical and psychological, must be caught up in greater including vibrations that realize a meaning beyond the immediate self.

S. Constantino Yon's Artist Pupils' Recital

On Saturday evening, February 19, two artist pupils of S. Constantino Yon, of the Yon Studios, Carnegie Hall, New York, gave an interesting joint recital in Carnegie Chamber Music Hall, before a very large and fashionable audience. Giulia V. Grilli, mezzo-soprano, and Antonio Ougenti were the concert givers.

Miss Grilli possesses a beautiful and well trained voice. She sang "Separazione," Sgambati; "Stornello," Sinigaglia; "Berceuse," Gretchaninow; "Pourquoi," Chaminade; "Autumn," Arensky; "Dawn in the Desert," Ross, and "Voce di donna," from "La Gioconda." The young artist was especially effective in the Poncielli aria. She received much applause and many recalls.

Miss Grilli is soloist at St. Michael's Roman Catholic Church, Flushing, L. I. Aside from her unusual ability as a singer, Miss Grilli is an attorney at law.

Antonio Augenti, lyric tenor, and one of the soloists at

St. Francis Xavier's Church, New York, sang "Impresione," Sibella; "O bocca dolorosa," Sibella; "Chanson Triste," Duparc; "Depuis ce jour," P. A. Yon; "A California Troubadour," Hadley; "Ecstasy," Rummel, and "O Paradiso," from "L'Africaine." He displayed a slight nervousness at the beginning, but warmed up after the first number, and when he sang the grand aria, "O Paradiso," from "L'Africaine," his voice showed marked beauty and sweetness.

The two artists closed the program with a duet from "La Gioconda," receiving vociferous applause and many beautiful flowers.

S. Constantino Yon's success as a vocal teacher is due largely to the fact that he is a musician and pianist of reputation and long experience in voice placing, coaching and conducting. He accompanied with his accustomed artistic finish, and demonstrated at this recital his superiority as a teacher of bel canto, diction, and musical interpretation.

KARL JÖRN'S NEW YORK RECITAL**Operatic Tenor Enthusiastically Received in Concert**

Karl Jörn, the German tenor, formerly a member of the Metropolitan Opera Company, gave a song recital on Tuesday afternoon, February 22, at Aeolian Hall, New York, before an appreciative audience.

Mr. Jörn, who was in unusually good voice, delighted the audience by his artistic delivery of four groups of songs, his masterful interpretations receiving undeniable sanction. The Jörn quality of voice has been known here for its beauty and this was markedly apparent in his program of songs. Flawless diction was a particular asset. Long continued applause followed each group, and he responded with five encores.

Mr. Jörn sang in German, French, Russian and English. Ervina J. Stenson accompanied and gave also a group of three piano solos.

The program in its entirety was as follows: "Der Wanderer," "Heiden Röslein," "Du bist die Ruh," "Erk König" (Schubert), "Gesellenlied" (Hugo Wolf), "Drei Wandrer" (Hans Hermann), "Liebeshymnus," "Blindenklage" (Richard Strauss), "Jung Dieterich" (Henschel), "Schmiedelied" (from "Siegfried") (Wagner). Piano—"From a Wandering Iceberg" (MacDowell), "Triste" (an Argentine cowboy song), (Julian Aguirre), scherzo, E flat minor (Karganoff), Ervina Stenson. Songs—"Le Rêve" (from "Manon") "Voi Griselidis" (from "Griselidis") (Massenet) "None But the Lonely Heart" (Russian) (Tchaikowsky), "O Thou Billowy Harvest Fields" (Russian) (Rachmaninoff), "A Spirit Flower" (Campbell-Tipton), "The Prayer Perfect" (Ervina Stenson), "Love, I Have Won You" (Landon Ronald).

Minna Kaufmann Sings for Professionals

Minna Kaufmann assisted in the program given by the Professional Women's League at the league rooms, Broadway and Sixty-eighth street, New York, on Monday, February 21. It was "Drama Day," with Mrs. Daniel Nally as chairman. Accompanied by Hallett Gilberte, Mme. Kaufmann sang "Im Herbst," by Franz; "Si mes vers," by Hahn; "Zueignung," by Strauss, and a group of four songs by Gilberte—"Land of Nod," "Mother's Cradle Song," "A Valentine," and the charming waltz song, "Moonlight, Starlight." The popular soprano was received with much enthusiasm and compelled to give encores. The singer was in splendid voice. Angelo Boschetti, baritone, sang the "Toreador Song" from "Carmen," and an aria from "Zaza," by Leoncavallo.

The musical director of one of the leading musical clubs of Washington, D. C., is negotiating with Mme. Kaufmann's representative for an appearance for the New York soprano at the national capital early next December.

A Chauffeur with a Conscience

A loyal defender of French honesty is George Hamlin, whose last visit to Paris took place just before the beginning of the war. Calling a taxi, he drove first to his bankers to get his mail, and then on to the hotel. Arriving there, he was dismayed to find that one of his suitcases, which contained much of value, was missing.

He rushed back to the station, but the most careful investigation failed to discover the lost article. At length, Hamlin remembered that his card containing his bankers' address, was attached to the handle, and he at once called their office on the phone.

To his relief, it developed that a passing chauffeur had picked up the suitcase on the rue de Rivoli, where it had evidently tumbled off the cab, had learned Mr. Hamlin's hotel from the bank, and was at that moment entering the lobby to return the property to its owner. It is safe to assume that honesty was not its only reward in this case.

SUNDY CANADIAN ITEMS, VIA TORONTO

Toronto, February 17, 1916.

Mme. Edvina, soprano, arrived at the King Edward Hotel here yesterday, in readiness for her concert at Massey Music Hall.

Arthur George, the promising young Canadian baritone, has been engaged to sing in Chicago, under the direction of Rev. Father Finn, on March 5.

The Speranza Musical Club of Toronto met yesterday at the residence of Mrs. Macrae, in Rosedale, Brenda Macrae, the gifted Canadian contralto, being in charge of the excellent program. Artists taking part were Olive Brush, Mrs. Casey Wood, Joy Denton and Mrs. John Garvin, who is "Katherine Hale," the writer. Mrs. Garvin chose for the subject of her interesting illustrated lecture, "Sources of Canadian Song." Among those present were the president, Miss Keefer; Mrs. Arthur McMurrich and Mrs. Barclay Armit, of London, England, whose husband, Lieutenant Armit, of the English navy, has been active in both the North Sea and the Dardanelles since the beginning of the present war.

An artist who will be much missed in this city is Mary Gunther, pianist, who was recently married to Mr. Georger, of Buffalo, N. Y., and in consequence will reside there hereafter.

The marriage of Mrs. Scott-Raff, directress of the Margaret Eaton School of Expression, Toronto, to Dr. Nasmith took place here last month, prior to Dr. Nasmith's departure for England, where he is at present engaged in important military duties.

Jessie McAlpine, pianist, a brilliant pupil of W. O. Forsyth, is presenting a comprehensive program tonight at the Nordheimer Music Hall. Miss McAlpine will be assisted by Mrs. Harvey Robb, soprano, pupil of Arthur Blight. Mr. Forsyth has now before the public a large number of most creditable students, who reflect great credit upon his ability as an instructor and an artist.

Lord Richard Nevill, who was the distinguished and efficient representative of royalty at Mme. Melba's Red Cross concert at Massey Music Hall, on October 4 of last year, is a guest at Government House, Rosedale, Toronto, and will accompany their royal highnesses to the performance of "The Dynasts," under the able direction of Mr. Lascelles, of London, England, this evening at the Royal Alexandra Theatre.

MAY CLELAND HAMILTON.

MARCH MUSICAL ATTRACTIONS AT AEOLIAN HALL

Attached is the scheduled list of the March musical attractions at Aeolian Hall, New York, the same being subject to change:

Wednesday, March 1, afternoon—Violin recital, Eddy Brown.
Thursday, March 2, afternoon—Song recital, George Hamlin.
Friday, March 3, afternoon—Symphony Society of New York, Ernestine Schumann-Heink, soloist.

Saturday, March 4, evening—Joint recital, Francis Macmillen-Leo Ornstein.

Sunday, March 5, afternoon—Symphony Society of New York, Ernestine Schumann-Heink, soloist.

Tuesday, March 7, afternoon—Piano recital, Harold Henry.

Tuesday, March 7, evening—Kneisel Quartet.

Wednesday, March 8, afternoon—Piano recital, Guiomar Novaes.

Thursday, March 9, evening—New York Chamber Music Society.

Friday, March 10, evening—Piano recital, Ernest Schelling.

Saturday, March 11, afternoon—Piano recital, Ossip Gabrilowitsch.

Sunday, March 12, afternoon—Violin recital, Eddy Brown.

Monday, March 13, afternoon—Song recital, Maude Fay.

Tuesday, March 14, afternoon—The Symphony Club of New York, Harold Bauer, soloist; benefit of the Brearley League, Cripple School.

Tuesday, March 14, evening—Flonzaley Quartet.

Wednesday, March 15, afternoon—Song recital, Robert H. Hamilton.

Thursday, March 16, afternoon—Song recital, Julia Culp.

Thursday, March 16, evening—Folksong recital, Marjory Kennedy Fraser and Patuffa Fraser.

Friday, March 17, evening—Song recital, Gertrude Hale.

Saturday, March 18, afternoon—Joint recital, Harold Bauer-Ossip Gabrilowitsch.

Sunday, March 19, afternoon—Piano recital, Leo Ornstein.

Monday, March 20, evening—Song recital, Vida Milholland.

Tuesday, March 21, evening—Kneisel Quartet.

Friday, March 24, afternoon—Song recital, Clara Clemens-Gabrilowitsch.

Friday, March 24, evening—Song recital, Emmy Destinn.

Saturday, March 25, afternoon—Joint recital, Harold Bauer-Pablo Casals.

Sunday, March 26, afternoon—Song recital, Louis Graveure.

Tuesday, March 28, afternoon—Joint recital, Estelle Newhaus-J. Howard Clifford.

Tuesday, March 28, evening—Song recital, Charlotte Lund.

Thursday, March 30, afternoon—Cello recital, Boris Hambourg.

Thursday, March 30, evening—Concert by Edith Chapman Gould, William C. Carl, William Enderlin, Edwin Grasse and Heinrich Meyn. Benefit, Blind Men's Improvement Club.

Friday, March 31, evening—Song recital, Elsa Kellner.

Chevalier Astolfo Pescia Moves

Vocal Studio to Larger Quarters

Chevalier Astolfo Pescia, the young but distinguished teacher of singing, who came from Milan recently and opened a studio in the Metropolitan Opera House Building, has found himself so busily engaged with his New York

students that he has decided to move his studio to larger quarters. Hereafter he is to be found at his well appointed residence, 148 West Ninety-second street, New York, where he will be permanently located.

OLGA CARRARA TO MAKE

AMERICAN DEBUT, APRIL 4

Italian Soprano's Success In Opera Has Been Marked

Olga Carrara, Italian soprano, will make her bow to the American public at Carnegie Hall, New York, on the evening of April 4. The program will be devoted to Italian melodies and will be given for the benefit of Italian women widowed by the war, and the entire receipts, without defraying any expenses, will be delivered to the Italian ambassador for the above purpose.

Mme. Carrara is a very young singer, of prepossessing personality and gifted with a brilliant voice, which she keeps under splendid control. In Italy she was under the vocal



OLGA CARRARA.

tuition of the distinguished maestro of bel canto, Chevalier Astolfo Pescia, then in Milan, and, just before the declaration of the Italian war, made her debut in "L'Amore dei Tre Re" at Padua. Her success was such that the Italian critics acclaimed her as a coming star, and she was immediately engaged at the Royal Opera of Madrid, where she repeated and confirmed her first triumphs in "Tosca," "Bohème," etc.

HERBERT DITTLER IN STAMFORD

Young Artist Well Received

Herbert Dittler, the young American concert violinist, appeared at a private musicale on Friday evening, February 18, in Stamford, Conn., at the residence of Mrs. R. H. Gillespie. He played Romance, Svendsen; "La Precieuse," Couperin-Kreisler; andantino, Martin-Kreisler; "The Bee," Schubert, and Kreisler's "Schön Rosmarin," "Liebesfreud" and "Liebeslied."

On Sunday afternoon, February 20, Mr. Dittler played for the Association of Culture in New York. His numbers were Beethoven's romance in F; "Grave," by Friedemann-Bach; andantino, Martin-Kreisler; rondo, Mozart-Kreisler; air on G string, Bach; "La Precieuse," Couperin-Kreisler; "Indian Lament," Dvorák-Kreisler, and "Papillon," by Hubay.

De Sadler Pupil's Success

Berthold Pusch, a young German singer (pupil of Willy de Sadler, formerly of Paris, now of New York, where he has a studio at 48 East Eighty-seventh street), has met with great success in Berlin, where he appeared five times in an important role in Mozart's "Magic Flute" at the Royal Opera. He also appeared in two concerts, in which he sang "Wotan's Farewell," with orchestra. At one of these concerts, which were for the benefit of certain war funds, the German general staff was present, and Herr Pusch, who has been doing his duty by his country as well as singing, was presented with a watch by the commanding general.

The Progressive Series of Piano Lessons

Consists of

Lessons,
Studies,
Exercises
and Annotated
Compositions

Only Qualified Teachers Are
Recognized by the Society.

Already Schools and Universities of the Highest Standing
Teach and Allow Credits

on the

PROGRESSIVE SERIES OF PIANO LESSONS

THIS COURSE IS IN NO SENSE A
CORRESPONDENCE COURSE

It is a Series of Graded Lessons
and Examinations covering all of the
Theoretical and Practical Branches
of Musical Education.

Editor in Chief... Leopold Godowsky

Associate Editors { Josef Hofmann
Emil Sauer
Edgar Stillman Kelley

Executive Editor... Emerson Whithorne

For Full Particulars Apply Dept. C.
ART PUBLICATION SOCIETY
916-918 Olive St., Saint Louis, Mo.

ST. JOSEPH'S ENTERPRISING MANAGER

Noted Artists Brought to Missouri City Through Mrs. Hill's Efforts

"It Took a Woman to Find That St. Joseph Has a Music Loving Soul," in big headlines caps a story regarding Mrs. Francis Henry Hill's success as manager of musical courses, which appeared in the St. Joseph Gazette.

The article is profusely illustrated with photos of some of the artists whom Mrs. Hill has brought to St. Joseph.

This is the story:

"There always has been more or less music in St. Joseph, no doubt. Perhaps Joseph Robidoux whistled a roundelay as he engaged in the task of founding the village, or maybe he sang bass or played a flute. Then the Germans came, and along with them, that innate love of music that found delight in saengerfests that lasted for a week at a stretch, and there were choral societies and bands and other forms of melody.

"But it wasn't until Mrs. F. H. Hill set her auburn head to the task that St. Joseph got to liking her music enough to pay real money for it. Before that, its high notes hardly were negotiable, and the person who backed a light opera or put on a concert had a lot of excitement wondering how much he'd come out in the hole.

"Sometimes these purveyors of melody would make some money the first time and not lose it until the second or third effort, but music never got onto the same financial basis as the banks. Songbirds never got to be a staple item on the bill of fare, and harmony was something that was indulged in as a side line by plutocrats and political parties.

"All this time, understand, there were musicians in St. Joseph, and bands had their precarious existence, and girls went away and had their voices cultivated, and church choirs flourished, but the town hadn't got to the point where it would lay in a season's supply of music in advance.

"Mrs. Hill has done that, but she didn't do it without a heartbreaking effort, and there were a lot of nice things that Mrs. Hill didn't buy with the money she intended to make off the first season's enterprise. It was discouraging, of course, to see a whole flock of perfectly lovely dollars take wing and fly away, but Mrs. Hill charged it off to profit and loss—and tried again.

"That was three years ago, which isn't so very long, if you are just standing on the side lines watching somebody else doing it, but it's thirty-six long months, each with thirty days in it, when you are doing it yourself. However, there is some satisfaction in being able to point with pride to 3,000 people all in a bunch listening to Paderewski—which was what Mrs. Hill had the privilege of doing last spring. Besides that, she included Pasquale Amato, the baritone, and Fritz Kreisler, the violinist, in her list.

NEXT PROGRAM PRETENTIOUS.

"Thus she vindicated the musical taste of the city, and laid the foundation for a course this season that will include the Boston Symphony Orchestra; Busoni, the pianist; Helen Stanley, soprano, and Frances Ingram, contralto; and Fritz Kreisler in a return engagement.

"Mrs. Hill believes the city is musical enough to justify such a pretentious course. She is staking a good deal on her faith, and it would be considerable of a setback for our town if it didn't come up to what is expected of it. Maybe, if you ever put a number of hundreds of dollars into a proposition and took the entire responsibility for its

success, you can understand just about how curious Mrs. Hill is to see what the outcome is to be. But, still, Mrs. Hill hasn't much time to be merely curious; it's to the work, to the work with her, as the old hymn has it. There are a number of little things to do about putting on a series of concerts by temperamental folks, and sometimes at 2 a. m. Mrs. Hill is sitting up doing them.

"Take, for instance, the mere matter of sending out the announcements of the course. Mrs. Hill's mailing list contains 3,242 names and she gives each announcement a personal touch, addresses the envelopes herself and keeps acquainted with her public. These names are not mere monickers with her; they have a personality, and she knows pretty well who all the folks are who answer to them, what their musical taste is, and how firm in the faith they are.

REALLY AN HONOR LIST

"For this mailing list was made up with loving care and an eye to results. It's really something of an honor to have one's name written there, for it means that you are among the musically elect as Mrs. Hill sees it; she has sized you up as a person on which the musical success of the city and vicinity is founded. It didn't spring into existence over night, but has been growing a little bit at a time, just as here and there folks have proved eligible.

"But to get back to the beginning of the season. Hardly had the reverberations of Paderewski's magic notes grown faint and Mrs. Hill had sighed with relief to know that the artist really had performed, and to the satisfaction of the audience, and hadn't balked at the last minute because his toast was burned or he wanted to sit by the fire and read the last installment of a serial story, or some of the other eccentric excuses that the celebrated pianist puts up for not doing his regular work—well, no sooner had Mrs. Hill seen the performance steered safely past all these rocks that were likely to wreck the final number of her course last spring, then she began to figure what she'd give the public this year.

"It isn't, of course, just making up one's mind that gets these things, because lots of other managers over the country are making up their minds, too. It's getting the contracts signed that counts, and to all this there is a prelude that consists of many, many letters with arguments in them, and long drawn out discussions and offers and concessions. Finally all the preliminaries are over, and Mrs. Hill, who all this time is supposed to have been resting from her labors and who really has been wearing her nervous system to shreds, is ready to forget all the vexations and trials of obtaining her talent, and to go to work putting the course before the public.

INVOLVES MUCH WORK.

"The announcements are to get out, the advertising matter arranged for, the place of presentation secured for the specified dates, an extensive correspondence carried on with prospective patrons, and personal calls made day in and day out to keep in touch with all interests that can forward the enterprise.

"Mrs. Hill attends to all her correspondence personally. She never sends out a form letter with the name matched in on a typewriter; when you get a letter from her you know that it was made especially to your measurements, and that it is hand forged. She has one of these convenient little typewriters that has a handle on it and can be shut up and carried about, and she keeps it gasping for breath half the time.

"Everything about this Hill course is high class, from the artists themselves down to the stationery. The announcements are works of art, the letters have a color scheme all their own, and every appointment of the stage is right.

"It isn't St. Joseph alone that takes advantage of these concerts, either. For miles around music lovers keep tab on the attractions, buy season tickets, and come in crowds. On the night that one of Mrs. Hill's concerts is on, it's pretty hard to get anybody to play the church organ anywhere throughout this territory, the musicians all being

up at the Auditorium lending delighted ears to some famous artist.

HER HISTORY INTERESTING

"It's an interesting story, that of how Mrs. Hill happened to get into the work of importing music to St. Joseph. It happened four years ago, when the Choral Society was about to put on a concert by Sibyl Sammis MacDermid, and things weren't going so very well. Mrs. Hill was asked to help along a bit, and she took hold and did it with such success that it was discovered she was a born promoter of things musical.

"So the next year, when the manager of 'The Secret of Suzanne' came along and wanted some one to take charge of the local arrangements, he was referred promptly to Mrs. Hill.

"'Goodness, no!' exclaimed Mrs. Hill at the idea—and it took whole days of eloquence to convince her. But, once convinced, she took over the whole thing and made it go like mad. Then Adeline Genee, the dancer, appeared here under Mrs. Hill's management. Both these were at the Lyceum, but that theatre proved too small for profit; if these things, costing so much for talent and promotion, were to pay out, more people had to hear them. The move was made to the Auditorium, and better days dawned.

"At first the Auditorium was a little shy on acoustic properties, that subtle elusive quality that simply has to be, if sound is to be sold at a profit. Changes have been made wires strung, draperies hung, the new hardwood floor put in—giving bounce to the sounds—until now an expert, who spent a whole evening moving from one part of the house to another and testing out the hearing, pronounces the acoustics good.

"The Boston Symphony Orchestra, moreover, carries a sounding board of its own to direct its melody aright, and in addition to this has a platform that arrays its players so that every instrument is in sight, tier upon tier.

PROGRAM TOP NOTCHER

"The four numbers to be given this year are top notchers. The Boston Symphony Orchestra is the leading organization of its kind and has one of the most famous conductors in the world, Dr. Karl Muck. He was for ten years conductor of the Royal Opera, Berlin, and Kaiser Wilhelm in 1910 gave him the title 'General Musik Direktor.' Besides thus depleting the alphabet, the honor is one of the highest conferred upon a musician in Germany. Dr. Muck also had been chief director in Graz and Prague, and had been 'guest' director in Petrograd, London, Paris, Madrid, Budapest, and for two years was a conductor of the famous Philharmonic Orchestra in Vienna. The symphony's date is October 7.

"The second number, appearing November 24, is Ferruccio Busoni, a pianist who lately has come to his own after a plucky fight with the critics of Berlin. Having vanquished them all they now have turned to praise him and are according him a place with Liszt, Bülow and Joachim.

"Helen Stanley and Frances Ingram come, January 12, in a joint concert. Both have won fame in the hard competition of the musical world. Miss Stanley, who has a low, sweet soprano voice, singing difficult roles with the Chicago Grand Opera Company, and Miss Ingram, a contralto who is being compared with Schumann-Heink, with the Chicago-Philadelphia and the Montreal Grand Opera companies.

Last in the course comes Fritz Kreisler, who made such a warm place for himself here last season, and who will have all his old friends with him, and they will bring their friends. His concert is March 12.

"The prices for all this array of talent is remarkable in its modesty—\$2 to \$6 for the season. That is because Mrs. Hill believes that those who love music ought to have a chance to have that yearning satisfied. She believes that the factory girl has as good a right to the beautiful things of life as has the pampered rich, and she has made special arrangements with foremen of factories and shops to put the tickets before the working people.

"Thus has music of the highest mark made its way to St. Joseph, and thus has St. Joseph proved that the town isn't just gushy about it, but has the honest Injun sort of love for it. And it all happens because one determined woman wouldn't give up with the first defeat, but put into active operation that good old copybook advice about trying a couple of times more in case you don't put it over the first time."

The annual party given by the Woman's Club of Minneapolis, Minn., for the blind resulted in a novel program. Instead of being provided by professional artists, as usual, it was given by a number of the blind musicians of the city. The affair was so successful that the performers have been organized as the nucleus of a choral club. Mrs. Walter K. Powers is taking an active part in the work of organization. The Woman's Club has done a gracious deed in arranging attendance at the symphony concerts and the Thursday musicales for those whose artistic pleasures are necessarily limited.

PIANO INSTRUCTION—RAFAEL JOSEFFY Method

J.S. DANIELSON

Assistant to the late RAFAEL JOSEFFY
Studios { Carnegie Hall } NEW YORK
Mall Address, Carnegie Hall, New York

KRANICH & BACH
Ultra-Quality Pianos
and PLAYER PIANOS
Established 1884
In Tone and Artistic Merit Their Leadership
Is Acknowledged by Musicians Everywhere.
Write for story of "The New Music."
Kranich & Bach New York City

OSSIP GABRILOWITSCH'S FIFTH HISTORICAL PIANO RECITAL

Brahms and Liszt in Juxtaposition

Ossip Gabrilowitsch gave the fifth of his recitals, illustrating the development of piano music, in Aeolian Hall, New York, on Thursday afternoon, February 24, to a large audience which applauded him energetically and demanded extra numbers, notwithstanding the length and unrelenting nature of his program. Brahms' masterly "Variations and Fugue on a Theme by Handel" must forever compel the admiration of musicians, but they are hardly adapted to make a public sensation even when they are played as splendidly as Ossip Gabrilowitsch delivered them last Thursday. This very solid work was followed by two poetic, but quiet and reflective intermezzos, in A major and E minor. The rhapsody in E flat concluded the Brahms works on the program.

After these by no means light works came Liszt's long and uneven sonata in B minor, a work that contains some of the Hungarian master's most beautiful music as well as a great deal of grandiloquence and turgid attempts at counterpoint and fugue. The pianist missed none of the beauty and made interesting most of the other qualities of this long-winded experiment of Liszt. Perhaps no other work on the program so definitely showed the great skill of the interpreter. To have held his audience throughout this Liszt sonata was a feat that stamps Ossip Gabrilowitsch as a great artist. The "Gnomonreigen" and "Liebestraum" which followed were, of course, a source of great delight to the audience. These works show Liszt at his best without the restrictions of self imposed sonata fetters.

In the F minor etude, from the "studies in transcendental execution," the pianist gave an exhibition of his great technical powers, and showed that he could pass at will from the greatest brilliancy of Liszt to the sober Wordsworthian poetry of Brahms.

Recitals by a Pupil of Dudley Buck

Esther E. Dale, soprano, an artist pupil of Dudley Buck, the New York pedagogue, was heard in recital recently at Hartford, Conn. Miss Dale sang a group of old English songs, an aria from Massenet's "Herodiade," five Brahms numbers, and a group consisting of "Vainka's Song" (Von Stutzman), "Now Sleeps the Crimson Petal" (Quilter), "There's a Bird Beneath Your Window" (Engel), "The Hand Organ" (Sibella), and "We Two Together" (Kernochan). Regarding her work on this occasion, the Hartford Courant had much to say in praise. "Miss Dale is the possessor of an admirable voice that is admirably used. In the light numbers that were first sung, the beauty of her tone was marked by all," so reads the report in the Courant, which also speaks of "the lovely tone used throughout."

Another appearance for Miss Dale was before the Century Club, of Amsterdam, N. Y., where she gave an interesting program, part I being the "Story of the Old English Ballad" with illustrations, and part II, made up of modern songs. The Evening Recorder and Daily Democrat of that city spoke of her voice as "sweet in tone, of even range, resonant on all notes, and with perfect enunciation," and also remarked "the singer's power of interpretation."

Seven Lesley Martin Pupils

"Youth, always youth, and the freshness of voice and charm associated with this desirable state of being—this is what is demanded nowadays in the musical comedies. Accordingly, the older, one may say the better artists, find place in vaudeville." So said Lesley Martin to the present writer, referring to musical conditions in America. Many of his young folks are singing in prominent musical comedies, and the following seven artists, all of them schooled singers, successful in various specialties, are touring the United States. Sophy Barnard is making a great success in vaudeville. So is Gertrude Hutcheson, who is featured in a single act. Marian Weeks has made a hit. Mabel Wilbur has been for some months in a stock organization in St. Louis. The Irish tenor, John O'Malley, is having a good tour. Fiske O'Hara, probably even better known, is succeeding with his own company, playing "Kilkenny." He has been for ten years with Mr. Martin, having daily lessons. John Hendricks, basso-cantante, is having success in the new Cohan Revue.

Witek in Hungarian Concerto, March 16

Carnegie Hall, New York, and the Boston Symphony Orchestra, with Anton Witek, soloist, will attract an immense audience to hear the performance of Thursday evening, March 16. Mr. Witek is to play the monumental

Hungarian concerto by Joachim, no doubt repeating his recent triumph when he played it with the same orchestra in Boston. At that time all the Boston papers united in encomiums of the Witek performance; indeed, it is seldom that such a united chorus of praise issues from the press. Baltimore, too, praised the same work and appearance of Mr. Witek. It is therefore with considerable curiosity that metropolitan audiences look forward to hearing it, for the work is little played. It has been called "the most difficult of all violin concertos." Mr. Witek played it at The von Ende Music School several weeks ago before an invited audience, accompanied by his wife, and made nothing less than a sensation with it.

EVELYN STARR IN MONTREAL

Brilliant Young Artist Received Great Reception in Her Own Country

As previously mentioned in these columns, Evelyn Starr, the noted violinist, was engaged to appear as soloist in Montreal and Ottawa with the New York Symphony Orchestra. The orchestra has, however, cancelled its appearance on account of anti-German feelings that prevail now in the Dominion of Canada.

While the Ottawa concert was entirely cancelled, the Montreal engagement was filled February 15, when Miss

Starr made her Montreal debut to a very appreciative audience, who gave the artist a wonderful reception and presented her with a number of beautiful bouquets of flowers.

There was a successful appearance in Quebec also for the young violinist.

The following extracts are from Montreal newspapers:

Evelyn Starr is a very promising violinist who is the possessor of a noble full tone, full of temperament; she seems fully aware of what she wants to do.—Montreal News.

Evelyn Starr, a young Canadian violinist, exhibited surprising talent for one so young, with a wonderfully full and strong tone and a technic that was equal to the most exacting compositions. Her strong tone and rhythmic force were admirably shown in the opening Corelli number, "La Folia." In her second suite she gave a very varied succession, exhibiting marked originality of ideas. She gave a beautiful interpretation of the Fibich "Poem," and a quite remarkable conception of Cesar Cui's extraordinary "Orientale," and concluded with a brilliant rendition of the Wieniawski "Souvenir de Moscow." Miss Starr won a well deserved encore, and was also presented with several bouquets at the conclusion of her closing suite.—Montreal Gazette.

Miss Starr, apparently destined to reflect honor upon her country, thinks for herself. Her numbers had all been variously played by many violinists before her; in nine of them did she copy anybody, yet never did she obtrude her own ideas to the detriment of the music. Technically, she is well furnished; and her tone is firm and of considerable richness in color. With everything before her, the future should see her going far.—Montreal Star, February 16, 1916.

ROSINA VAN DYK

SOPRANO, METROPOLITAN OPERA HOUSE

For Concerts Address
ANNIE FRIEDBERG
1425 Broadway

("Mrs. Van Dyk a wonder.")

BELLE GOTTSCHALK

Lyric
Soprano

SEASON 1915-1916 Management: ANTONIA SAWYER, Aeolian Hall, New York
with Boston Opera Co.

Personal Representative: H. Godshalk, 126 S. High Street, Bethlehem, Pa.

ANTHONY

CARLSON

Voice Building

BASSO

Repertoire

Most thoroughly equipped Studios on the Pacific Coast

806-7 Majestic Theatre Building

845 So. Broadway

Los Angeles, Cal.



ONE OF THE REASONS FOR THE POPULARITY OF

FRANCES INGRAM

CONTRALTO

is given herewith.

SEASON 1916-1917 NOW BOOKING.

Exclusive Direction
JAMES E. DEVOE
933 Dime Bank Bldg., Detroit, Mich.
CATHERINE A. BAMMAN
Eastern Representative
35 W. 39th St., New York.



"Sometimes one attends a recital in anything but a receptive mood and there are always among the listeners some music posers, but even these must have felt the thrill of Miss Ingram's irresistible appeal, for as a former critic or reviewer has said, 'Nature has been kind to Frances Ingram in other ways besides a beautiful voice.' Absolutely simple and sincere in her art, she appears before her hearers with all the compelling faith of a beautiful child, yet with the maturity and development which true womanhood gives."—Houston Chronicle, Houston, Tex., Jan. 28, 1916.

William Wade Hinshaw

NOW BOOKING FOR
SEASON 1916-17

Address Personal Representative Avery Strakosch, 35 West 39th Street
NEW YORK CITY

ARTEMISIA BOWEN LYRIC SOPRANO
AND DRAMATIC
RECITER
For Concerts, Musicales and At Homes
166 West 72nd Street New York
NOW IN EUROPE. Address Hotel Diana, Milan, Italy.

MAESTRO EMILIO A. ROXAS
of Milan
COACH AND CONDUCTOR
Studio: 206 West 71st Street, New York

FRANKLIN RIKER

IN AMERICA SEASON 1916-17.
Personal Address and Studio, 151 West 71st St., New York.
Phone, Columbus 2857.

WITHERSPOON BASS
Metropolitan Opera Available for Concert and Oratorio
Address: Management, Wolfsohn Musical Bureau
1 West 34th Street New York

ARTHUR NEVIN
PROFESSOR OF MUSIC
University of Kansas
Lawrence - Kansas

REINALD WERRENATH

BARYTONE

Management, THE WOLFSONH MUSICAL BUREAU
1 West 34th Street New York

**Distinguished
Foreign Prima Donna**

now in New York, will give expert advice, and special instruction in acting and Classic posing according to school of Grand Opera, Paris, and Wagner Festspiel, Bayreuth. Only talented pupils accepted.

ADDRESS: Impresario Studio 112 Carnegie Hall, N. Y.

NOW IN NEW YORK

The Celebrated Piano
Virtuoso and pedagogue
late from Berlin.

48 W. 92nd Street, Phone, Riverside 8217

JONAS
ALBERTO

THOMAS J. KELLY

Conductor Mendelssohn Choir

VOCAL COACH

Lecture Recitals with Mrs. Kelly

Will move from 209 South 35th Avenue, Omaha, Neb., to Chicago, Ill., March 1, 1916

CLARA

Clemens-Gabrilowitsch

CONTRALTO

American Tour 1916-1917

SONG RECITALS AND ORATORIO

Management: LOUDON CHARLTON Carnegie Hall, New York
Mason & Hamlin Piano Used



YVONNE DE TRÉVILLE

COLORATURA SOPRANO, Grand Opera Prima Donna

Now in America Season 1916-1917 Booking

Available for Concerts, Musicales
Recitals and Festivals

European Address: 68 rue de l'Aurore, Bruxelles, Belgium
American Address: 62 De Hart Place, Elizabeth, N. J.
Cable Address: Detreville-Bruxelles

NEBRASKA'S CAPITAL GIVEN OPERATIC IMPETUS

San Carlo Company's Season Greatly Enjoyed—University
School Provides Artists Concerts—Local Pianist-Com-
poser Gives Program of Own Works—Dutch
Contralto Much Liked—Notes

Lincoln, Neb., February 20, 1916.

Artist teachers in our midst capable of teaching and presenting such operas as "Carmen," "Faust," "Cavalleria Rusticana" and "Pagliacci" have added materially to the impetus that has been given to the study of opera in Lincoln this winter. This is a source of considerable pride to our city.

SAN CARLO SEASON OF OPERA.

The City Auditorium was the scene of splendid crowds of people eager to hear the four operas, "Aida," "Cavalleria," "Pagliacci" and "Lucia" by the San Carlo Grand Opera Company. It was a rare treat and was greatly appreciated not only by enthusiasts of Lincoln and the suburbs, but by visitors from all the surrounding towns. Perhaps the favorites were Mary Kaestner, Sophie Charlebois, who was a most delightful Nedda, Mme. Vaccari, Manuel Salazar and Agostini—but the list could be extended. The good work of the chorus, the stage setting, the masterly directing of Chevalier Angelini, and the fine support of the orchestral section all tended to excellent operatic production. The possibility of receiving a visit from this company was due greatly to the efforts of Mrs. H. J. Kirschstein and Sidney Silber, who stood sponsors for the entire affair. It was all a delightful treat.

ARTIST CONCERTS OF THE UNIVERSITY SCHOOL OF MUSIC.

Director Willard Kimball, of the University School of Music, and his able corps of teachers are responsible for bringing before the public many fine artists. Among the best programs this year was the one presented by Carl Friedberg, indeed "poet of the piano." The large audience was quick to acknowledge his masterful technic and poetic renditions.

Mr. Friedberg's program was devoted to Beethoven, Schumann, Chopin, Schubert-Liszt and Liszt.

The sixth number on the artists' course was given by Alberto Salvi harpist, ably assisted by Marguerite Austin, violinist, and Minnie Ransom, soprano. Mr. Salvi's harp playing is brilliant and finished and his own concerto and scherzo aroused great enthusiasm.

KRIEDEMANN EVENING.

Konrad Kriedemann gave an evening of his own productions before an audience made up of real music lovers. The center of attraction was, of course, his "Ocean" symphony, which he has just completed this winter and which is still in manuscript. The music itself is of exceeding interest, with beautiful themes, a great variety of rhythms; in short, a most impressive tone picture. The movements are moderate maestoso (bearing the motto, "And I have loved thee, Ocean"), night, sailor's life (romance), "Naena," "Allegro." Other numbers in the program were the piano compositions, prelude to a drama, polonaise and "Sunrise," played by Mr. Kriedemann with unerring technic and marked individuality. He was enthusiastically applauded. His songs were greatly admired, sung by Earl E. Harper, who possesses a beautiful baritone voice. The vocal numbers were "Memories of Abraham Lincoln," "Canadian Hunting Song," "If He Should Come Again," "Naena," "Allegro." These songs were gems, every one of them, and no doubt will become popular with singers near and far. August Hagenon added much with his violin playing of the romance and an obligato to "Sweet and Low." J. R. Williams, a talented pianist, supplied the second piano parts most satisfactorily. Mr. Kriedemann received many recalls, and congratulations have poured in steadily. It was a great event and Lincoln is proud to claim Konrad Kriedemann as her own.

MATINEE MUSICALE

Lillian Helms Polley presented a finished program when she gave "Marie Antoinette the Songs She Knew." She was assisted by Lucy Haywood, string quartet and a group of young ladies in folksong and dances. Miss Haywood's papers are always cleverly prepared and on this occasion her lecture was particularly interesting. Mrs. Polley's voice is charming and her costumes were appropriate and very beautiful. A large audience was present.

TILLY KOENEN AND JOHN DOANE AT THE TEMPLE.

The 256th afternoon concert of the Matinee Musicale was that given by the famous Dutch contralto, Tilly Koenen, and was attended by several hundred women. The members of the Matinee Musicale feel that profuse thanks are due the president, Mrs. Phil. Easterday, and her committee for the opportunity of hearing such an artistic program as was presented by Tilly Koenen. Much was expected of this singer and the universal verdict was absolute satisfaction. Her voice is rich and vibrant and very appealing; her method of attack without a flaw; while her apt inter-

pretation left nothing to be desired. She reached the zenith of her powers perhaps in "Omnipotence," by Schubert, in which her big voice was magnificent. Equally enjoyable, however, were her Dutch children's songs, and especially pleasing was the "Hush-a-Bye," from Java, given as an encore.

Lincoln citizens were indeed proud of the fame and accomplishments of John Doane, the accompanist, for Lincoln claimed him as a child and talented music student. He added very materially to the afternoon's program, with his sympathetic accompaniments, showing ample technic and unusually good interpretative powers.

THE UNIVERSITY PLAYERS IN "BELIEVE ME, XANTIPPE."

This city turned out en masse at the matinee and evening performances of the University Players, who were heard in Ballard's "Believe Me, Xantippe" at the Oliver Theatre. Under the efficient drilling of Alice Howells, a splendid rendition was given, the characters being selected with the best judgment. Interest was much aroused, as Dr. Ballard is a Nebraskan, a graduate of the State University, and his hosts of friends are rejoicing over his great success. The Players have been highly successful wherever they have given this comedy.

LINCOLN NOTES.

"The Messiah," presented by the Choral Society of Wesleyan University, was the principal event at University Place last semester. Daniel Jones is president and Professor Kerns directed the chorus and orchestra with skill and precision. The solo parts were well taken by Mrs. Gutzmer, Miss Abbott and Mr. Movius. It was a most creditable rendition.

The Junior Matinee Musicale gave a Belgian benefit performance in Curtis Hall, Monday, which was well attended. The young ladies gave a well balanced program of piano, violin and vocal selections.

The musical convocations at the State University, under the capable direction of Carrie B. Raymond, are very much appreciated by town folk as well as students.

The Lyceum Institute of Fine Arts, Ralph Boilleau, director, is busy preparing for its opera nights, as it will give "Pagliacci" and "Carmen" entirely by students. They have booked a number of companies, made up of students, for summer engagements.

The Edw. S. Luce Concert Company of Cotner University gave its 160th concert, a "valentine" program, at Fairbury, Neb., February 14. Its entertainments at Hastings also were well attended, 1,200 being present.

The Lincoln musical fraternity was disappointed that Leonard Lieblich, editor-in-chief of the MUSICAL COURIER, made but a flying visit to our city January 31, being here only between trains. He will receive a warm welcome from all when he can "bide a wee" with us.

ELIZABETH EASTWOOD LUCE.

BLANCHE MANLEY IN CONCERT WORK

Lyric Soprano Given Namesake at Syracuse

Blanche Manley, the young lyric soprano, who, during the past two seasons has been devoting herself to concert work, was relating to a representative of the MUSICAL COURIER, a few days ago, some of the courtesies shown her in various places where she has appeared. In the course of the conversation she chanced to relate the following, which pleased her particularly:

It was the day following her song recital in Syracuse, N. Y., when she was being shown through Crouse-Irving Hospital by Dr. William Wallace, a well known surgeon. A little orphan girl, who had been in the hospital for several months, and though the little miss had been popular with doctors and nurses alike, she was without a name until after Miss Manley's visit. To show his appreciation of Miss Manley's work, Dr. Wallace made the child her namesake.

The Zoellners in Muncie

Muncie, Ind., February 22, 1916.

The Zoellner Quartet appeared before a large and enthusiastic audience in the High School Auditorium last Friday evening, under the auspices of the Matinee Musicale. This was the first appearance in Muncie of the Zoellners and many have expressed the hope that it will not be the last. They presented old classics and works of modern composers. The ensemble, technic and interpretations of the artists were unusually good. Amandus Zoellner, who played second violin in the quartet, was the soloist of the evening. He proved that he could not only sink his individuality in quartet work, but that he could express it effectively in solo work.

M. G.

Works by Brahms, Chopin, Liszt, Rogers, Hawley, Woodman, Handel, Wieniawski, Sinding, Ronald, Schneider and Hanscom made up an interesting program at a meeting of the Tuesday Musicale Club of Rochester, N. Y.

SAN CARLO COMPANY INCLUDES OMAHA EN TOUR

Nash-Hamlin Please in Joint Recital—Mme. Claussen Booked with Mendelssohn Choir—Chilson-Ohrman in Vaudeville

Omaha, Neb., February 23, 1916.

The recent visit of the San Carlo Grand Opera Company resulted in full and complete satisfaction to all concerned. The public was pleased for the opportunity of enjoying a number of its favorite operas well sung, well staged, well costumed, and generally well produced, at prices which caused no great strain on its finances. The promoters and the company were naturally well pleased on account of the capacity houses, the enthusiasm, and the gratifying returns at the box office.

The operas produced here were "Aida," "Rigoletto," "Lucia," "Cavalleria Rusticana" and "Pagliacci." Leading parts were in capable hands, and the singing of the chorus was noticeably good. The small orchestra gave a good account of itself under the capable direction of Giuseppe Angelini. Prominent among the principals were Mary Kaestner, Carolina Zawner, Edvige Vaccari, Sophie Charlebois, Manuel Salazar, Giuseppe Agostini, Angela Antola and Alessandro Modesti. The season was promoted locally by the Tangier Temple, with Lucius Pryor as manager.

NASH-HAMLIN RECITAL

Frances Nash and George Hamlin gave their second joint recital in this city on the afternoon of January 30, at the Boyd Theatre, under Evelyn Hopper's management. Miss Nash understands well how to charm and delight by her temperamental and polished playing. In the accumulation of an added reserve of strength and vigor, she has lost nothing of the grace and delicacy which has always characterized her style, and in the matter of interpretation she proved that in the year which has elapsed since her last appearance here, a notable growth and development have taken place. Liszt's D flat study, some shorter pieces by Schumann, and a romance by Sibelius were played by Miss Nash with richness of tone and contrast of color effects. A Bach-Joseffy overture and Sapellnikoff's "Dance of the Elves" were performed with scintillating clearness, and Liszt's polonaise in E was done with a fine showing of virtuosity.

As usual, George Hamlin pleased immensely with his subtly finished singing. The fine vocal and intellectual qualities of his art were never in better evidence here than on this occasion, when he sang a succession of classic and modern songs with wonderful insight and sympathy. Mr. Hamlin is always the artist. His efficient keyboard elaborator was on this occasion Sidney Arno Dietrich.

ALMA VOEDISCH PLACES JULIA CLAUSSEN.

Alma Voedisch, the Eastern manager, visited this city recently, and while here booked Julia Claussen for an engagement with the local Mendelssohn Choir, on the occasion of its coming spring concert.

CHILSON-OHRMAN IN VAUDEVILLE.

Luella Chilson-Ohrman, the Chicago soprano, sang a week's engagement very successfully in a local vaudeville theatre, substituting for Carolina White, who was prevented by illness from appearing. **JEAN DUFFIELD.**

Mabel Riegelman's Singing Arouses Enthusiasm

Anent Mabel Riegelman, the Amarillo (Tex.) Daily Pan Handle, of January 29, 1916, expressed considerable praise. "Mabel Riegelman, who appeared in concert to a large audience at the Grand Opera House last evening, scored a tremendous success," it stated, "and Amarillo music lovers enjoyed one of the rarest treats in the musical history of the city."

"Miss Riegelman sings with the minimum amount of physical exertion," the same paper continued, "at least she did so last night. The prima donna sang with voice, whose notes resembled the world's greatest songbirds. Her 'Vous Dansez Marquise,' from Lemaire, was a marvelous selection and was received with tremendous applause. She was encoored time after time and graciously added both comic and difficult selections not on the program of the evening."

"Miss Riegelman, for the more discriminating musical auditors last evening, fully justified the splendid reputation which she earned on the operatic stage of the great European capitals, as well as in the leading cities of this country."

Attached is a review of her singing which appeared in the Pacific Coast Musical Review:

There was a large audience assembled at the Colonial Ball Room of the St. Francis Hotel on Wednesday evening when Mabel Riegel-

man, the distinguished operatic soprano, opened the concert part of the current musical season. The program was very skillfully selected and contained quite a number of songs by American composers, among them a pretty little ballad entitled "Rose Time," by Henry Hadley, and a very dainty conception entitled "Phyllis the Fair Shepherdess," by Frederick Mauer, Jr. Miss Riegelman was in excellent mood on that evening. Her voice was full and round and was perfectly adapted to the dramatic as well as the lyric compositions on the program. It is a very remarkable voice, that thrills you at the necessary moments, and that is true and musical throughout the rendition of the program. Miss Riegelman also has acquired considerable knowledge in the interpretation of Lieder, possessing certain individual ideas that are well worth listening to. She showed this adaptability for concert singing, especially in the Beethoven and Schubert songs, into which she introduced that deliberation of phrasing and that emphasis of the beauty of the words without which these old German vocal classics are absolutely worthless. Miss Riegelman shows in these interpretations that her associations with great artists have not been in vain, but that she has gained a great deal of artistic poise and intellectuality which only adequate associations and actual practice can secure. She has become a serious artist who will always progress and improve and never stand still. Miss Riegelman's operatic superiority was demonstrated in her graphically interpreted aria from the "Secret of Suzanne," which revealed splendid spirit and impressive dramatic instinct. Throughout the program Miss Riegelman proved that she is a consummate artist and the music lovers in attendance had every reason to feel gratified with their California artist as well as with their own judgment in not missing such an opportunity to admire one who is worthy of commendation.

BOSTON OPERA AND PAVLOWA

NASHVILLE ATTRACTION

Splendid Performances Arouse Admiration and Enthusiasm

Nashville, Tenn., February 17, 1916.

Since 1905 Nashville has not had such a feast of opera and dancing as it enjoyed February 11-12, when the Boston Grand Opera Company, in conjunction with the Pavlowa Imperial Ballet Russe visited the city.

Leoncavallo's "Pagliacci" was the first offering, starring Giovanni Zenatello as Canio. Felice Lyne played the part of Nedda and Thomas Chalmers that of Tonio, Romeo Boscacci was Beppo and Giorgio Puliti, Silvio. The beautiful lyric tenor voice of Zenatello won instant recognition for this singer as one of the greatest tenors ever visiting Nashville. Felice Lyne made many friends by the interpretation of her tragic role. Chalmers was the baritone of the performance and by this and his later efforts made a place for himself with the Nashville public. Boscacci and Puliti were at their best.

The second opera given by the Boston company was Puccini's "Madame Butterfly," starring Tamaki Miura, the Japanese soprano, as Cio-Cio-San. Riccardo Martin, as Pinkerton, sang the leading tenor role. Graham Marr, in the part of Sharpless, was also a favorite. This was the first and only appearance of Marr; the timbre of his vibrant baritone won instant praise. He will be warmly welcomed to Nashville when he comes again. Others playing in "Madame Butterfly" were Elviza Lanezoni, as Suzuki; Paola Ananian, as Bonza; Romeo Boscacci, as Goro; Maria Lara, as Kate Pinkerton; and Giorgi Puliti, as Prince Yamadori.

Puccini's "Boheme" was the third and last opera given by the Boston company. Maggie Teyte sang the role of Mimi; Giuseppe Gaudenz, that of Rudolfo; Olivet Marcel, Musetta; and Chalmers, Marcello. Gaudenz did splendidly both in voice and action. Chalmers showed to advantage in his role as did Olivet Marcel in hers. Mardones, Puliti, Ananian and Alliatto were others in this play.

Following each of the three operas, Pavlowa and her company gave their incomparable "silent operas." The first of these was "Coppelia," the second, an arrangement from Tchaikowsky's "Nut Cracker" ballet, called "Snow-flakes," and the third, "Spanish Dances."

Musical-Tea at Oscar Saenger's Studio

Another delightful musical-tea was given at Oscar Saenger's spacious studios, on Tuesday afternoon, February 15. A large and brilliant gathering enjoyed the interesting program, given by several of Mr. Saenger's artist-pupils.

Marguerite von Trese is a tall, statuesque girl of pleasing personality, with a rich big mezzo-soprano voice of unusual quality, and in the aria from "Le Prophete" she displayed intense dramatic feeling. Alice MacNutt, a young soprano from the West, sang her numbers charmingly. Pierre Remington's deep sonorous bass voice was at its best in the serenade from "Faust," although his voice is equally enjoyable in songs of lighter vein. Mr. Remington is doing considerable concert work, and this season has made a specialty of giving excerpts from the operas in costume. Helen Chase contributed to the success of the afternoon

BELLE STORY



Soprano
SEASON
1916-1917

Management: R. E. JOHNSTON, 1451 Broadway, N.Y.

with her splendid accompaniments. Rose Gerbereux and Rose Tracy were the charming hostesses at the tea table.

The program in full was: "Morir," from "Gioconda" (Ponchielli), "Erlkönig" (Schubert), Miss von Trese; serenade from "Faust" (Gounod), "Mandoline" (Debussy), Mr. Remington; "I Came with a Song" (La Forge), "The Joy of Spring" (Woodman), Miss MacNutt; aria from "Le Prophete" (Meyerbeer), "Der Schmied" (Brahms), Miss von Trese; "Mir Traumte von Einen Koenigskind" (Hartmann), "Eagle" (Grant-Schaeffer), Mr. Remington; "Come, Child" (Bleichmann), Miss MacNutt.

BIRMINGHAM'S WEEK INCLUDES OPERA AND ORCHESTRAL CONCERT

Boston Organization with Pavlowa and Minneapolis Orchestra Visit Southern City

Birmingham, Ala., February 16, 1916.

A contributor to the Birmingham News, February 16, said:

"Although half of the current week had been given over to grand opera and the orchestra, it would probably savor of chauvinism to pronounce Birmingham a musical center as yet."

However, it appears as if this city were approaching that title, if it has not yet "arrived." For has not opera been of absorbing interest and the appearance of the Minneapolis Symphony Orchestra caused more than a ripple?

Two evening appearances of the Boston Grand Opera Company and the Pavlowa Ballet Russe, i. e., in "Madame Butterfly" and "L'Amore Dei Tre Re" and one afternoon performance of "Boheme" have given this city a taste for opera which has occasioned the following, which appeared in the Birmingham Age-Herald, February 16:

"Manager Max Hirsch: 'About the box office receipts? Well, it does no good to state figures. I will be glad for the Age-Herald to say for me simply this: We are grateful for the people who came to the opera and sorry for those who remained away.'"

"President R. A. Brown, of the Business Men's League: 'The short season of opera has been a splendid success. The three performances were well attended and it does me good to know that Manager Hirsch and all the artists leave Birmingham in the best of humor. We will have the Boston Grand Opera and Pavlowa and her ballet next season for not less than three nights. In behalf of the Business Men's League I have made a verbal contract for next season and in due time we will have the contract in writing. The league will underwrite the opera and sell the tickets.'"

MINNEAPOLIS ORCHESTRA

Two charming matrons of our city, Mrs. Richard F. Johnston and Mrs. Edward T. Rice, both prominent socially and musically, have been instrumental in bringing the Minneapolis Symphony Orchestra to this city for two concerts. Several days in advance the matinee performance has been sold out and there has been equally as encouraging a demand for tickets for the evening event.

Laurence Blondheim in "Elijah"

Laurence Blondheim, the young American basso-cantante, appeared as a soloist in "Elijah" on Sunday, February 13, at Dr. Parkhurst's church, New York, and on Sunday, February 20, in a concert given at Hotel Netherland, New York.



TILLY KOENEN

Exclusive Management **HARRY CULBERTSON,**

DUTCH CONTRALTO

NOW IN AMERICA
Available for Festivals, Concerts, Orchestras, Etc.
SEASON 1915-1916, SEASON 1916-1917
BALDWIN PIANO

Fine Arts Bldg., Chicago, Ill.

J. A. WELLS
TENOR
Foster & David, Mgrs., 500 Fifth Ave.
Personal Address:
309 W. 95th St. Tel. 4650 River
A limited number of pupils accepted.

"The perfection of Quartet playing."—London Daily Mail.
The World's Greatest Chamber Music Organization. The

**FLONZALEY
QUARTET**

Tour 1916-1917 Now Booking
Management: LOUDON CHARLTON, 868 Carnegie Hall, New York

JULIA HEINRICH

For three years Dramatic Soprano of the famous
Hamburg Opera, now a member of

THE METROPOLITAN OPERA HOUSE

Will be available for Concerts and Song Recitals.
There is nobody before the public today who is Miss Heinrich's superior in the art of Lied singing. Her programs are as unique as they are beautiful.

Miss Heinrich sang to TWO SOLD-OUT HOUSES at New York in the Spring of 1915.

Address Personally:
Hotel Berkley, 74th St. and Amsterdam Ave., New York,
or Metropolitan Opera House.



CHARLES W. CLARK

"Master of the Song
World"

800 North Clark Street
Chicago

The Philharmonic Society of New York

1915-Seventy-Fourth Season-1916

Josef Strassky, Conductor

52 Subscription Concerts
in New York

Subscription Concerts in
Baltimore and Washington

40 Concerts on Tour

Season extended to

include a

**Spring Festival
Tour**

Beginning April Third

Felix F. Leifels, Manager
Carnegie Hall, New York

NEW YORK BREVITIES.

Dickinson's Fourth Historical Recital—Emma Thursby's Seventh Musicales—Platon Brounoff Booked for Russian Recitals—Hazel G. MacConnell, a Boice Pupil, Sings Hawley Songs—The Misses Patterson Musicales—Kronold's Engagements—Francis Stuart and Miss Dowsey—Ziegler February Bulletin—Estelle M. Briner Sings—Anne Stevenson Studio Recital—Roeder Pupils at Wanamaker's, March 11—Guild of Organists Gathering—Bromberg at Hobert Home—Margaret K. Sweet Classes—Mme. Hallam McLewee Musicales—Samoiloff Concert, March 1—Reception to Arthur Hartmann—Notes

One of the earliest of the many commemorations of the Tercentenary of the death of Shakespeare was Clarence Dickinson's fourth historical recital, Union Theological Seminary, February 22. Mr. Dickinson began with a picture of the court of Henry VIII, the father of Shakespeare's brilliant Queen Elizabeth, and of the galaxy of artists and men of learning who surrounded his throne, as described in the letters of Sir Thomas More and Erasmus. "The English," wrote Erasmus, "challenge the prerogative of having the most handsome women, of keeping the best tables, and of being most accomplished in the skill of music." Can this now be claimed of that nation? The musical program opened with John Bull's "The King's Hunt," a brilliant number with the notes of the hunting horn as theme. Norris L. Tibbetts, baritone, former leader of the Harvard Glee Club, now a student at the seminary, sang Henry VIII's "O Lord the Maker of All Things," and Inez Barbour gave the song composed by Anne Boleyn in prison, shortly before her execution, "O Death, Rocke Me Asleepe," which the lecturer characterized as undoubtedly the most mournful song ever written. It is further interesting as probably the first song written with an independent accompaniment, built, in this case, upon the ceaseless tolling of the death knell, which was given out in the pedals.

It is a matter of record that Anne Boleyn "doated on the compositions of Josquin de Près" and had a book of them compiled especially for her own use, so Mr. Dickinson played his "Ave Verum." It was followed by William Byrd's setting of "Fortune," the "hangman's tune," which was sung in those days by the spectators who were wont to assemble to witness the executions. To this same tune were sung also the ballad of "Faust" and that of "Titus Andronicus"—upon which Shakespeare based his play of that name.

From the "Fitzwilliam Virginal Book," Mr. Dickinson played two "Doleful Dumps." The name of the "Dump," a musical form several times referred to by Shakespeare, was, he explained, probably derived from the Scandinavian dialect word dumpa, which means "to dance awkwardly." In Elizabethan times it had come to signify a movement of elegiac character, in slow dance rhythm. Such compositions were usually characterized as "doleful dumps," a phrase which, after 300 years, is still in our common vocabulary. But as the Irish manage to infuse some cheer even into a "wake," so the Irish Dump is the most cheerful of all dumps! Peter, in "Romeo and Juliet," was either speaking paradoxically, or he was thinking of the Irish when he begged the musicians "Play me some merry dump to comfort me!" Mr. Dickinson therefore played both an English and an Irish Dump, attractive little numbers, which greatly interested and entertained the audience. There followed the "Lacrymae" or "Seven Tears Figured in Seven Passionate Pavans," by John Dowland, scholar, courtier and famous lutenist, who is referred to with admiration by Jonson, Fletcher, Massinger and Shakespeare; whose "heavenly touch upon the lute doth ravish human sense." A gayer note was introduced with Sellenger's "Round," probably the oldest folksong tune extant, arranged for Queen Elizabeth by her teacher on the virginals, William Byrd. The only foreigner represented in the Elizabethan Virginal Books was Jan Pieters Sweelinck, of Amsterdam, and Mr. Dickinson played the fantasia in D, the first organ fugue in larger form.

Inez Barbour, with a voice of rare beauty and limpid purity, sang Desdemona's song "Willow, Willow," and the song of the sprite Ariel in "The Tempest," "Where the Bee Sucks," together with David Garrick's "Tribute to Shakespeare," "Thou Soft Flowing Avon," to the haunting melody suited to it by Garrick's friend and contemporary, Thomas Arne. Of lyrics set by later composers, Miss Barbour sang Arne's setting of "Blow, Blow Thou Winter Wind" and Schubert's of "Who Is Sylvia" and "Hark, Hark the Lark." Mr. Dickinson closed his program with a group of modern numbers inspired by Shakespeare plays; the nocturne from Mendelssohn's music for "Midsummer

Night's Dream"; Edward German's "Shepherds' Dance," for "Henry VIII," and Tschaiakowsky's overture fantasy, "Romeo and Juliet," all of which were superbly played.

EMMA THURSBY'S SEVENTH MUSICALES

Emma Thursby's seventh musical reception took place February 18, the guest of honor being Takuma Kuroda, of Tokyo, Japan, Director of the Council of Connoisseurs of Old Objects of Art, who gave an interesting talk on the "Ceremonial Tea." He prepared and served the tea, and explained the making of it and the articles used. Each piece was from 300 to 800 years old, the bowl from which one drank being 800 years old, excavated by himself in Corea. The spoon also was several hundred years old, each piece fitting into an antique brocade bag, this placed in another case. The tea used for the ceremony is powdered and green. Mr. Kuroda wore the Japanese ceremonial costume, and was assisted by Mrs. Murray Ferris, who wore a real ceremonial tea costume which she brought from Japan. It was a most interesting occasion, and was followed by a delightful musical program given by Josef Martin, pianist, who played Chopin's nocturne in F minor and waltz in E minor.

Margaret Chapman, soprano, sang "Ouvre tes Yeux Bleus" (Massenet); "A Toi" (Bemberg); "Chanson Triste" (Duparc). Naum Coster, who possesses an exceptional tenor voice, sang arias from "Bohème" (Puccini), "Pagliacci" (Leoncavallo), and "Pique Dame" (Tschaiakowsky). Elfrieda Heller, soprano, sang "Un Bel Di" from "Butterfly" (Puccini), and "Three Songs of the Sea," by Mrs. Frankie Walker, accompanied by the composer. Samuel Shenkman played fantasie and fugue in G minor (Bach). Murray Ferris then asked to be allowed to read the following poem, which he had written for the occasion:

TO EMMA THURSBY

There is a place in this city; if you've ever been there
You will never forget; it is in Gramercy Square.
The homes of the wealthy were built round this park,
Where the gates are all closed as soon as it's dark.
These aristocrats think is a question of birth
And consider themselves the elect of the earth,
But this class of people have moved far away,
And others far better have come here to stay.

In one of these homes, when you are a guest,
You forget all the others, and think this the best.
You get in the lift, and at floor number seven
You soon will conclude you are very near heaven.
As you turn to the left, there a door open wide,
Invites you to enter—there is music inside,
And the songs that you hear are all very choice,
Then the sweet smile of welcome will make you rejoice,
That you are invited to meet here with those
Who think more of their friends than they do of their clothes.
These two gentle sisters have friends by the score,
And each year that passes they add many more.

You meet here with poets, or with men who can paint,
Sometimes a sinner, sometimes meet a saint,
Or perhaps meet a master, whose old violin
Would inspire you to thoughts that would keep you from sin,
Or some charming woman, with a voice like a bird,
Sing the loveliest music that ever you heard.
You may meet with a bishop, or an Indian prince,
As both were here calling not very long since.

You meet famous women, and men of renown,
Who come here to visit when they are in town;
And all of these friends are people worth while,
Not noted for riches or putting on style,
But women and men, who are doing their part
To make this world better by music and art,
Or in kindly way lend to others a hand,
For many need help in this busy land.

Having met many friends, you stroll back to take tea,
For the queen at the table you are anxious to see;
She graciously smiles, says: "What will you take?"
She offers you tea, which you drink for her sake;
You do not need sugar, her smile is so sweet,
Just this kind of angel you always will meet.
If you call in on Friday at Gramercy Square,
For this sort of angels are sure to be there.

MURRAY W. FERRIS.

PLATON BROUNOFF BOOKED FOR RUSSIAN RECITALS

Platon Brounoff is booked to give several recitals on "Folksongs of All Nations" and also on "Russian Music"

in the Board of Education public school lectures. His new book of piano technic, "The Ten Commandments for Piano," is in big demand, orders coming in from all over the country.

HAZEL G. MACCONNELL, A BOICE PUPIL, SINGS HAWLEY SONGS

Hazel G. MacConnell, who has been studying with Mrs. Boice, was a contralto soloist at the Hawley Commemoration recently given at the MacDowell Club by the Manuscript Society. She sang "Peace" and "The Sweetest Flower That Blows" in a voice of natural expression, allied with sympathy and pleasing personality. No one was more astonished to find her on the program than her teacher, Mrs. Boice, and it is safe to say no one was more pleased with her pupil's first metropolitan appearance.

THE MISSES PATTERSON MUSICALS

At a musicale given February 19 at the Misses Patterson Home for Music and Art Students, Lisbet Hoffmann, pianist and teacher, who has charge of the music department in Miss Walker's School, Lakewood, N. J., and teaches one day a week at the Misses Patterson Home, presented four of her pupils in solo and chamber music. They all showed that they are well taught. The vocalist, Agnes Waters (a pupil of Elizabeth Kelso Patterson), was very successful in her singing of a song by Ernest Carter, "Pussy Willow."

KRONOLD'S ENGAGEMENTS

Hans Kronold, cellist, appeared February 15 in Dover, N. J., as soloist, assisting in a vocal recital. February 1, he was soloist in Hackettstown, N. J., and February 16, he appeared in the Nicholson-Lane recital, Brooklyn. In all of these he played, beside compositions by European composers, several works of his own, some of which are new and will soon be heard at a Manuscript Society concert. In the Brooklyn recital, Dorothy Lane (a pupil of Mrs. Boice) made her best success of the evening in Kronold's song, "Night," in which the composer was at the piano.

FRANCIS STUART AND MISS DOWSEY

Klair K. Dowsey, soprano, who has studied with Francis Stuart, of Carnegie Hall, appeared February 20 as soloist with the Bronx Symphony Society, H. F. Werle, conductor. She sang the Mad Scene from "Hamlet" (Thomas) and Horsman's "Bird of the Wilderness." Her splendid coloratura facility and broad technic made instant effect in the Mad Scene, while her sincerity of expression and musicianship conduced to effectiveness in all her singing. She has an established reputation as an organist, playing in a suburban church.

ZIEGLER FEBRUARY BULLETIN

Anna E. Ziegler's Bulletin for February (Linnie Love, editor) has in its eight pages much of interest to the singer. A portion of a lecture given in New York is reproduced, press notices referring to her leading professional pupils appear, studio notes referring to still other pupils and their activities, "Opera Department," "Results from Practice," "Artha Williston," and a list of the professional singers who may be engaged for concerts—all this appears in the Bulletin.

ESTELLE M. BRINER SINGS

Estelle M. Briner recently sang for a private audience. Many singers do this, but fail to make the impression made by this dramatic soprano, who sings with a spirit and planful impulse which must be heard to be appreciated. "The Penitent" showed her splendid high tones and "He That Dwelleth" (Fisher) was most expressive. She recently acted as substitute at Third Church of Christ, Scientist, in Harlem, New York City. It is only a matter of her being known, before she will assume the position which is hers, by right of superior voice and singing.

ANNE STEVENSON STUDIO RECITAL

Helon Mara, soprano, assisted by Frederick Dixon, pianist, collaborated in a recital at the Anne Stevenson studios, Carnegie Hall, February 20. Miss Mara is a pupil of Anne Stevenson (the Belari method) and sings with fine vocal emission and superior style. Mr. Dixon played piano solos and accompaniments in a manner entitling him to the highest praise.

ROEDER PUPILS AT WANAMAKER'S, MARCH 11.

Carl M. Roeder's piano pupils gave a recital at his Carnegie Hall studio, February 26, this being the first of a series. March 11, he gives an "artist pupils" affair at the Wanamaker Auditorium.

BROMBERG AT HOBART HOME

Edward Bromberg, basso cantante, gave a Russian song recital on February 15 at the home of Mrs. Garret A. Hobart, widow of the former Vice-President of the United States, at Paterson, N. J.

There was a most distinguished audience present and the enthusiasm over the Russian songs was remarkable. The

audience thought that Mr. Bromberg's explanatory remarks in connection with each song were unusually interesting. After the Russian program was over he was compelled to sing a number of English songs.

On January 21, he gave a Russian program for the Passaic Teachers' Association in Passaic, N. J. The High School Auditorium, where the program was given, held an audience of 1,200 people.

GUILD OF ORGANISTS GATHERING

Prof. George Coleman Gow gave a lecture on "Modern Theory of Music, and the American Guild of Organists" on February 24 at the Church of the Divine Paternity, Seventy-sixth street and Central Park West. There was a fair attendance.

Following is the committee on public meetings: J. C. Marks, Mus. Doc., A.G.O.; Clarence Dickinson, A.G.O.; H. Brooks Day, F.A.G.O., chairman.

MARGARET K. SWEET CLASSES

Margaret K. Sweet's classes at St. Francis Xavier gave a concert celebrating Washington's Birthday, preceded by a dress rehearsal on February 19. Every one connected with the affair worked hard and consequently it was a great success. Miss Sweet is known as an excellent pianist and writer on musical subjects.

HALLAM-MCLEWEE MUSICALS

Mathilde Hallam-McLewee announces a musicale for Sunday, March 5, at 4 p. m., 15 West Eighty-second street. Several of her qualified pupils will sing, and Mme. McLewee is also a feature of the program.

SAMOILOFF CONCERT MARCH 1

Lazar S. Samoiloff's song recital, in which some of his advanced pupils appeared with him, took place March 1 at Delmonico's. Adamo Didur and Luca Botta were guests of honor. Mr. Samoiloff sang a group of new Russian songs, never before sung in America.

RECEPTION TO ARTHUR HARTMANN

The New Assembly Social Committee gave a reception in the new club house, 107 East Fifty-fifth street, February 26, from 4 to 6, to meet the honorary vice-president, Arthur Hartmann.

NOTES

The estate of Mrs. Frank Leslie, which has been in litigation, is in process of settlement. One million dollars of this goes to woman's suffrage. Friends of Mattie Sheridan, president of the Hungry Club, will rejoice when this lady receives the \$5,000 left her.

Theresa M. Browne, contralto, who has occupied various excellent positions in New York and the suburbs, refers by permission to Richard Henry Warren, Charles A. Backer and other prominent New York organists. She sings with fine fervor and in a voice extending from low G upward two octaves. "The Penitent" is one of her big numbers.

William de Forrest Voorhees, basso cantante, has been singing at Trinity Church for three years, and the chairman of the music committee gives him a warm recommendation. Recently he has sung in a suburban church, has had abundant experience with quartet, and has a repertoire of over 100 solos. He is available for a position.

Mauro Cottone, the Italian-American organist of the Spanish Roman Catholic Church, Washington Heights, last week played some of his compositions on a Fifth avenue organ. His knowledge of counterpoint, combined with the naturalness of much of his music, was commented upon.

"The Remembrancer," issued regularly by the Central Presbyterian Church, devotes considerable space to the music, which is under the direction of Harry M. Gilbert. Solo quartet and octet, with violin, cello and harp, in all sixteen performers, constitute the make-up of this choir.

Kurt Helmuth Dieterle gave a recital February 16 at the Wanamaker Auditorium. He is an artist pupil of Christian Kriens. On January 29, he played in the same auditorium as soloist with the Kriens Symphony Club. He has also appeared with various clubs, churches, etc., with success.

Mr. and Mrs. John W. Nichols have been re-engaged to teach voice and piano respectively, at the summer school, University of Vermont, Burlington, Vt. This will make their third season at this well-known institution. The school opens July 10 and continues for six weeks.

A singing contest, open to any one, will be held on July 10, in one of the University buildings, the winner of which will receive a free scholarship under Mr. Nichols. Particulars may be had by addressing John W. Nichols, care of University of Vermont, Burlington, Vt.

Mr. and Mrs. Nichols have been asked to give a six weeks' course at Rutland, Vt., and have decided to devote two days a week to a class there.



EDITH MASON

Soprano

"One of the most promising additions the Metropolitan has secured in recent years."—N. Y. Tribune.

PERSONAL ADDRESS:

600 West 113th St.
NEW YORK

LESTER DONAHUE

The Young American Pianist

whose instantaneous New York success confirmed a fine reputation won in Europe.

STUDIO: 23 EAST 75th STREET, NEW YORK

Management: Loudon Charlton, Carnegie Hall, N. Y.
STEINWAY PIANO USED

GRACE KERNS

Soprano

St. Bartholomew's Church
New York

Management: HAENSEL & JONES
Aeolian Hall, 29 W. 42d St., New York

Telephone 6427 Bryant

FIRST NEW YORK RECITAL

JANUARY 13, 1916

BY

Sophie Braslau

A Leading Contralto of the Metropolitan Opera Company

The New York Times said in part:

"Miss Braslau's vocal equipment has been made known on the operatic stage as ample, and the question was whether her style would be equal to the perhaps more refined and subtle demands of the recital platform. She met the test well. She exhibited a thoroughly musicianly attitude toward her work, displayed a sense of the correct values in Lieder singing, and, in general, demonstrated that she is a recital artist of personality and one with serious aims."

Another newspaper opinion will follow in the March 9th issue of the Musical Courier.

MANAGEMENT

WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York

BISPHAM

44 West 44th St., New York

OR

R. E. Johnston, 1451 Broadway

NEVADA VAN der VEER Mezzo Contralto **REED MILLER** Tenor
Oratorio :: Concerts :: Recitals
Individually and Jointly
Address, 749 West End Avenue, New York City
Management, LOUDON CHARLTON, Carnegie Hall, New York

ALBERT SCHOTT

DRAMATIC TENOR

In American Season 1915-17. Available for Recitals, etc.
Exclusive Management, Concert Direction M. H. HANSON.
437 Fifth Ave., New York

VIVIAN GOSNELL

ENGLISH BARITONE

Mr. Gosnell sings intelligently and sincerely, with a good enunciation, good phrasing and a commendable directness of style.—
N. Y. Times, Feb. 1, 1916.
Management: M. H. Hanson, 437 Fifth Avenue, New York.

NEWCOMB

Former assistant of Leschetizky. Now teaching in New York.
Studio: 26 West 27th Street. Phone: Farragut 3880.
For Concert and Recital Dates, Address
LOUDON CHARLTON, :: CARNEGIE HALL, NEW YORK

NELSON

SPRACKLING

Organist :: Pianist

1437 PENNSYLVANIA STREET, DENVER, COLO.

HENRY B. MURTAGH WOOTSON DAVIS

MURTAGH MURTAGH

Concert Organist Lyrio Soprano
DENVER, COLO.

DAISY ALLEN

LYRIC SOPRANO

FRENCH AND ENGLISH PROGRAMMES

Address: 451 West 11th St., New York
Telephone, Chelsea 4160



FIRST AMERICAN TOUR SEASON 1915-16
Management: Charles L. Wagner, 1451 Broadway, N. Y.

GIORGIO M.

SULLI

Musical Director of the Labor Temple
Choir, New York

Vocal Studio, 1425 Broadway, Metro-
politan Opera House Building
New York

(Phone, 1762 Bryant)

(ALFREDO MARINO, Assistant)



Season 1916-17

SAMAROFF

Steinway Piano Used

Management: Wolfsohn Bureau
1 West 34th Street, New York

"PUPILS NEED PUBLIC SINGING"

"Poise and Assurance Acquired Only Through Actual Experience," Says Sergei Klibansky

"Truly nothing succeeds like success," said Mr. Klibansky after one of his recent artist-pupil recitals at the Wanamaker Auditorium, "and to give the pupil a taste of it occasionally creates an incentive for work, and accomplishes wonders. Inspiration and enthusiasm come with the applause when one is appreciated, and to a young singer this means much."

"Bringing pupils before the public is really an absolute necessity," continued Mr. Klibansky, "for only through actual experience can poise be acquired and self-consciousness overcome. I believe in training students for public appearances as soon as they have gained a certain knowledge of breathing and tone production. Weekly recitals are given in the studio for the purpose of criticism, mistakes are pointed out and rectified, and the first edges of stage fright worn off. The more advanced pupils give recitals in different auditoriums in the city. Whenever they are singing I always attend, if possible, for faults not so apparent in the studio stand out vividly in a large hall before an audience. Then, too, one has the opportunity of discovering in what line of compositions each student makes the best impression."

"Of course there are certain drawbacks to these public concerts," Mr. Klibansky laughed good naturedly, "for sometimes the pupils are so nervous that they create an unfavorable impression. Audiences are especially critical in New York City, consequently faulty breathing and bad tone, which may be due for the moment to an extreme case of nerves, are not viewed tolerantly, and the teacher may be censured severely. However, we all have our problems, and certainly in my experience pupils advance more rapidly through public performances and gain a poise and assurance that no amount of singing for a few friends or in a studio can ever produce."

In this way Mr. Klibansky has brought out several young singers who have already made a name in the professional world. Probably the best known are Marie Louise Wagner



SERGEI KLIBANSKY.

and Lalla Bright Cannon, sopranos, Jean Vincent Cooper and Arabelle Merrifield, contraltos, all of whom have been studying with Mr. Klibansky for three years.

Maude Tucker Doolittle's Recital

Maude Tucker Doolittle give a piano recital at Teachers College, Columbia University, New York, on Thursday afternoon, February 24. The program contained works by Russian composers only, which the artist recently played in Brooklyn with such success that she was requested to repeat it at this concert. Before beginning her program, Mrs. Doolittle made some well chosen introductory remarks on Russian music which materially aided those present in the enjoyment and appreciation of the numbers performed. Her program consisted of the following: Prelude for left hand (Scriabin), "Bizarre" (Arensky), "Serenade" in B flat minor, "Romanze," op. 8, No. 2 (Rachmaninoff), "The Lark" (Balakirew), "Humoresque" (Tchaikowsky), "Melodie Russe," "The Nightingale" (Alabieff-Liszt), "Barcarolle" in G major, staccato etude (Rubinstein).

Mrs. Doolittle is one of those sincere artists whose playing is strongly appreciated by musicians and music lovers.

She played her numbers artistically and was rewarded with merited applause. She responded with Rubinstein's serenade.

Vida Milholland's Recital, March 29

Vida Milholland, the younger daughter of John E. Milholland, and the sister of Inez Milholland Boissevain, will make her first public appearance at Aeolian Hall, New York, Monday evening, March 27.

While a schoolgirl in England, a musical career became her fixed ambition. She toured France, Italy and Germany, where she caught the musical spirit of these countries, which has never left her. Upon her return to America, she entered Vassar College, at the age of sixteen, but she left at the end of the first year because she wanted to devote all her time to the study of music. Miss Milholland has studied under the best teachers here and abroad. Four years were spent with the well known teacher-artist, Mme. Garrigue Mott; two years with Morgenstern of the Metropolitan Opera Company. In 1914, Fernando Tanara, formerly of the Metropolitan Opera, heard her sing and pointed out her faults without any hesitancy, yet he predicted a future for her.

Miss Milholland has sung at private concerts here and abroad and been very successful. When interviewed recently she stated that she could not make up her mind to appear here until her voice was absolutely fit. "One thing that I think is decidedly an impudence is for people to get up before the public and sing with a voice half trained. They seem to want to put themselves on a basis with the true artists. To me that sort of a recital is a bore. If I am successful at my first appearance, I expect to concertize for a while. My ambition, I suppose, like that of nearly every other singer, is eventually to enter opera. In the meanwhile my recitals will take me nearly all over the United States. I want to see my country thoroughly; I want to find out just how much the American people care for music, and what kind of music they like best. Don't you think that will be an interesting study?"

Miss Milholland is a beautiful girl, very much of the Spanish type. Her dark eyes are expressive of the deep emotion, which she must display in her songs; she has an abundance of dusky hair. Besides beauty, she is blessed with a charming personality; one that is bound to make her popular.

Her program on March 29 will be unique, inasmuch as she will give an Italian, German, French, English and Persian group of songs.

Helene Halter Recipient of Favorable Opinions

Helene Halter, soprano, of Washington, D. C., known to the musical world as Helene De Yo, has been the recipient of many laudatory comments in the daily press, not only of the capital city, but of various cities of the South and East. Herewith are reproduced a few of those recently received:

The Monday Morning Music Club gave a concert at the New Willard last evening, which was a brilliant event from both the musical and social standpoint. . . . The soloist, Helene Halter, was in splendid voice and in her artistic interpretation scored a distinct triumph. She was recalled again and again, finally responding with a double encore.—Washington (D. C.) Evening Star.

The unusual beauty of the work of this vocalist is well known. Her personality is a particularly magnetic one, and her voice is of intimate warmth, sympathy and alluring color. . . .—Washington (D. C.) Post.

Her full, flute-like voice charmed the audience from the first note, and her rendition of "I Will Extol Thee" from the oratorio, "Elijah," was beautiful and faultless.—Shepherdstown (W. Va.) Register.

Her glorious voice thrilled the audience.—Pleasantville (N. J.) Times.

She has a beautiful soprano voice, rich, musical and well modulated, and sang with deep feeling.—Annapolis (Md.) Evening Capital.

The feature of greatest interest to students and audience was the soprano solos of Helene Halter. Her voice is beautifully placed, shows splendid training and much expression. The pianissimo in several numbers was especially lovely. Through all her singing ran her charming personality, irresistibly winning her audience.—Roanoke (Va.) Times.

Last of Flonzaley Series, March 14

A feature of the last New York subscription concert of the Flonzaley Quartet's Aeolian Hall series, Tuesday evening, March 14, will be the Schumann quartet in A minor, op. 41, No. 1, which was written in 1842 and which found immediate favor with music lovers. Writing to a friend the same year, Schumann said: "We have played it several times at David's (the celebrated violinist's) home, and it seemed to please both performers and audience, especially Mendelssohn." Other works which the Flonzaleys will play on this occasion will be the Taneiev quartet, in C major, op. 5, and the prelude and fugue, for violin alone, from the Bach suite in G minor.

MERLE ALCOCK A SUCCESSFUL CONTRALTO**Many Important Engagements for This Favorite Artist**

Merle Alcock, whose successful appearances during the season have marked her as an artist of sterling worth, possesses a contralto voice of great beauty which she uses with excellent taste. Miss Alcock began her season last October as a soloist at the Worcester (Mass.), festival. Immediately following a performance of "Aida" in Huntington, W. Va., she went on a tour of Texas, where she added many new friends and admirers of her splendid art to her already long list. Her next appearance was at Cleveland, Ohio, where she sang with the Singers' Club. She then appeared as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, at Aeolian Hall, New York. Her singing on this occasion called forth the unanimous praise of the New York press. For instance: The New York Times said: "Merle Alcock has a voice of real beauty, smoothness and fine quality, a cultivated and artistic style. Her diction was especially to be commended." Readers of the Tribune were informed that "The prologue was sung by Merle Alcock, who originally had sung the music when it was presented at Berkeley. . . . Her voice is a beautiful one, smooth and well produced, and her diction is unusually distinct." Another example is from the New York Globe, which stated, "The beautiful voice and tasteful singing of Merle Alcock, a contralto who seems destined to make her mark here, were heard with real pleasure." and the New York Herald declared that she "disclosed a voice of pleasing quality, good range and power, and she sings with good taste and interprets well."

A performance of "The Messiah" at London, Ontario, with Miss Alcock as contralto soloist pleased her audience, as the following press opinion from the Free Press of that city testifies: "Mrs. Alcock is a singer who has already arrived." Her triumph last night was indisputable. Possessing a highly concentrated voice, a voice of super-refinement, coupled always with a remarkable firmness and clarity, Mrs. Alcock as a singer is unquestionably one of the leading contraltos of this continent." The Evening Free Press of the same city stated: "In the second part of the program Merle Alcock delighted all in the melodious air of 'He was Despised.' Many times has this been rendered in London, but it is very doubtful if the interpretation last night by this artist has ever been excelled."

Following another appearance with the New York Symphony Orchestra, this time at the Brooklyn Academy of Music, Miss Alcock appeared as soloist with the Kansas City Symphony Orchestra. Here are two press opinions from the press of that city. "Although Merle Alcock has been heralded as a contralto of unusual gifts, she more than fulfilled expectations," declared the Star of that city. "It is seldom such breadth of tone, range and authority in style are combined with the unmistakable bloom and freshness of youth. She has the dramatic fervor, too, for Verdi's music, and for the 'Carmen' number sung as encore." The Journal said, "Mrs. Alcock has a beautifully rich and resonant contralto, powerful yet admirably modulated, with a vibrant sonority which is splendidly interpretative of the inherent dramatic instinct which appears to be a dominant characteristic of the singer." The same paper also states that "Mrs. Alcock made an instant hit and all rules against encores were brushed aside by the enthusiastic audience."

Press comments regarding her recital appearance at Des Moines, Ia., included the following from the Daily Capital: "Des Moines as a music center was proud to welcome Merle Alcock, contralto. Her voice has that rare quality of heart appeal and her expressive face aids in her interpretations. She was particularly effective in portraying songs of heart break and pathos and played upon the emotions of her audience. * * * Her happier love songs seemed doubly tender with her handling. Her splendid breath control, ease of attack and tone suppression are noteworthy, together with her careful enunciation. Her range is good and she manipulates soprano notes readily."

Her recent New York appearances include engagements at the private musicales in the New York homes of Charles A. Schwab and Henry Clay Frick.

In addition to appearing again as soloist with the New York Symphony Orchestra during its spring tour, Miss Alcock has many festival engagements which will be announced later.

Francis Rogers Sings Before the Players Club

On Wednesday evening, February 23, several members of the Players' Club, New York, tendered a complimentary supper to C. L. Safford, the organist and choirmaster of



Photo by Campbell Studios, New York.

MERLE ALCOCK,
Contralto.

St. George's Church. Francis Rogers, the eminent baritone, as usual, pleased with the excellence of his diction and the thorough musicianship he displayed. Other musicians who aided in the interesting program were David Bispham and Bruno Huhn.

John Powell Pleases New York Audience Again

On Monday evening, February 21, John Powell was heard again in recital at Aeolian Hall, New York. This time the pianist performed a program of compositions by Schumann and Chopin. Mr. Powell opened with the great German master's sonata in F sharp minor, in which he displayed the excellent technical equipment as well as the splendid and thorough musicianship with which he is endowed. Then followed the same composer's "Forest Scenes," played with real charm. His critical audience received these Schumann numbers with an enthusiastic approval that spoke well for his virile interpretations.

His Chopin selections were the impromptu in G flat, etude in C sharp minor, scherzo in C sharp minor and the sonata in B minor. Especially pleasing was his reading of the sonata, a reading unhackneyed and rich in tone coloring. Warmth, breadth and unusually excellent resources of tonal color are found in all Mr. Powell's work. And, too, there is a refinement and an intellectuality in his interpretations. The enthusiastic audience, which contained an unusually large number of men, recalled him many times.

The Louisville (Ky.) Symphony Sextet is giving monthly concerts this winter in the Y. M. H. A. auditorium. The sextet was organized by Leonard M. Shapoff.

Farewell Reception to Mr. and Mrs. Samaloff

A farewell reception was tendered to Mr. and Mrs. Leonid Samaloff at a board of directors' meeting of the Musical Art Club of New York, held at the home of Dr. and Mrs. J. Hammer, Monday evening, February 14. All present expressed regrets at the departure of such active and valuable members, even though it may be only temporary.

Toasts were given with the best wishes of the club and a token signed by the officers and members of the board of directors was presented by the president, Dr. A. N. Lyons.

The following were present: Dr. and Mrs. A. N. Lyons, Dr. and Mrs. J. Barrett, Anna S. Rothenberg, M. J. Epstein, May Fine, Lina Sosno, Jennie Karp, Sophia L. Jaffe, Dr. Rudolph I. Rubin, Samuel H. Epstein, Mr. and Mrs. N. A. Ulanov.

Dr. and Mrs. J. Hammer had arranged a pleasant evening, during which solos were rendered by Mrs. A. Rothenberg, Leonid Samaloff, Lina Sosno and May Fine.

Two Recent Engagements for Spooner

Among the recent engagements scheduled for Philip Spooner, tenor, may be mentioned an appearance at the first Wednesday morning Concert Intimes, given at the Hotel Plaza, New York, March 1, to aid the poor children of Poland. The program being in French, Mr. Spooner's numbers consisted of three chansons and two arias. Another appearance was with the Automobile Club of America at the Hotel Biltmore, New York, Monday evening, February 28, the proceeds of the entertainment being applied to the Actors' Fund.

Oscar Seagle

THE INCOMPARABLE BARITONE
NOW ON TOUR

Management, 1916-17, Florence L. Pease, 1 West 34th St., New York

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura, and other prominent Artists and Teachers
318 WEST 86th ST., NEW YORK CITY Tel. Schuyler 8537

SOPHIA KASSMIR

PRIMA DONNA SOPRANO Opera—Concert—Recital
Management: H. E. Johnston, 1451 Broadway, N. Y.

EVELYN STARR

VIOLINIST
Management: Haensel & Jones, Aeolian Hall, New York

EVAN WILLIAMS

TENOR
Akron — — — — — Ohio
Management: THE WOLFSOHN MUSICAL BUREAU

FRANK FRUTTCHEY

LECTURES ON MUSIC.
Available for Universities, Schools, Teachers' Associations, etc.
Address, Devoe-Detroit Mgt., 933 Dime Bank Bldg., Detroit, Mich.

MARIE SUNDELIUS Soprano

Exclusive Management:
GERTRUDE F. COWEN 1451 Broadway, New York

MARGUERITE DUNLAP

CONTRALTO. Concert—Recital—Oratorio
Western Representative Iris Pendleton, Tower Bldg., Chicago
Exclusive Management
GERTRUDE F. COWEN, 1451 Broadway, New York

SAPIO

Formerly Conductor Metropolitan Opera, New York, and having coached the majority of great operatic artists, among whom: Adelina Patti, Nordica, Tamagno, Etc.

VOCAL STUDIO, 65 CENTRAL PARK WEST, N. Y.

JOHN McCORMACK

In America Entire Season 1916-1917
EDWIN SCHNEIDER, Accompanist
Always and only under personal management of Chas. L. Wagner NEW YORK
Steinway Piano Used

ALICE NIELSEN

PRIMA DONNA SOPRANO
AMERICAN CONCERT TOUR
ENGAGED AT METROPOLITAN OPERA HOUSE THIS SEASON
STEINWAY PIANO USED
1425 Broadway - New York City

N. Y. COLLEGE OF MUSIC

125-130 East 58th Street
Announces the engagement of THEO. SPIERING, the eminent violinist and conductor
DESIDER JOSEF VECSEI, the noted pianist
EMMA LOEFFLER, Dramatic Soprano
RUBIN GOLDMARK, the eminent composer and instructor,
Head of the Department of Theory
CARL HEIN, AUGUST FRAEMCKE, Directors
Catalog on application

Oscar Saenger

TEACHER OF SINGING!
From the rudiments of tone placing to artistic finishing for concert, oratorio, recital and opera: Teacher of famous opera and concert singers, among whom are: Mme. Marie Rappold, soprano; Miss Florence Hinkle, soprano; Miss Mabel Garrison, soprano; Miss Helen Warrum, soprano; Mme. Bernice de Pasquall, soprano; Mr. Rudolf Berger, tenor; Mr. Heinrich Hensel, tenor; Mr. Orville Harrold, tenor; Mr. Paul Althouse, tenor; Mr. John Young, tenor; Miss Lila Robeson, contralto; Miss Mildred Potter, contralto; Miss Kathleen Howard, contralto; Mme. Josephine Jacoby, contralto; Miss Sibyl Conklin, contralto; Mr. Henri Scott, basso; Mr. Allen Hinkley, basso; Mr. Louis Kreidler, baritone; Mr. Albert Wiederhold, bass-baritone; Mr. Leon Rains, basso.
Tel. 687 Lenox STUDIO: 6 East 81st Street, New York

HERMANN KLEIN

Teacher of Some of the Most Successful Singers Now Before the Public
Co-Editor, Garcia's "Hints on Singing";
Author, New English Version of "Carmen";
Translator, Metzler's Mastersongs, "Lieder in English."

40 Avenue Road, Regent's Park, N. W., London

PLEASES AS FREIA AND SIEGLINDE

As a Member of Chicago Opera Marcia Van Dresser Gained Many Admirers

"Marcia van Dresser made a delightful impression of youth, grace and beauty as Freia. Her voice, too, had a springlike freshness." In this manner did Herman Devries write in the Chicago Evening American concerning this American singer, who scored so pronounced a success this season as a member of the Chicago Opera Company. Of her singing of this role, Karleton Hackett in the Chicago Evening Post said: "Miss van Dresser made a lovely Freia, a goddess whose loss might indeed have caused much consternation among the heavenly ones."

Here are three notices regarding her singing of the role of Sieglinde:

Miss van Dresser was the Sieglinde of the cast, and she made that success of the part which might be expected to accrue to the efforts of an artist who knows how to sing as well as how to act.—Chicago Herald.

Marcia van Dresser's Sieglinde was a revelation of the possibilities of the artist. She rose to fine dramatic heights in the second act and invested the music with the truest Wagnerian atmosphere and romance. The musical score for Sieglinde is very difficult and Miss van Dresser's voice was more than adequate in negotiating this demand for both range and endurance.—Chicago Evening American.

The Sieglinde of Marcia van Dresser was quite as fine as any of the others; in a different way, one more appealing and kindly.—Chicago Daily Journal.

N. Y. State Music Teachers' Convention

The authorities have issued a four-page folder containing information concerning the twenty-eighth annual convention of the New York State Music Teachers, at Syracuse University, N. Y., June 20-22, 1916. The circular bears every indication of extreme haste in its publication; for instance, the names of none of the officers appear on it, excepting that at the end the name "Albert D. Jewett, 250 West Eighty-seventh street, New York," is printed. Presumably he is treasurer. Quoting from the circular:

Purpose.—The purpose for which we shall strive in 1916 is a strong organization with a worthy and practical purpose.

The formation of a worthy standard of musicianship among music teachers.

Conferences.—Conferences on piano, voice, violin, harmony will be conducted by prominent instructors along the same lines which were followed at the convention last June, and which proved so successful.

Concerts.—Will be of unusual high order.

Auxiliary Organizations.—Each auxiliary organization will have its own place on the program to further whatever branch it has found the most stimulating.

Social.—Opportunities for teachers to meet and know each other better will be provided for in the social gatherings. The convention will be held practically under one roof.

Annual Report.—The annual report will be out in February. It will be mailed to members, and to all others it will be mailed upon receipt of 25 cents. No teacher in the State can afford to be without this valuable little book.

New York City Association of Musicians, Tuesday evening, February 29, at 8 o'clock, Musicians' Club, 62 West Forty-fifth street.

Members' night—subject: "Methoda."

The speakers will be Mrs. Frank H. Shepard, Chester H. Beebe. All are invited.

For the March meeting a banquet will be held at the Hotel McAlpin. Announcement later.

Jessie Fenner Hill's Pupils Score

Martha Drier, soprano, and Michael Zazulak, baritone, two advanced pupils of Jessie Fenner Hill, appeared as soloists in the Christ Evangelical Lutheran Church concert, Jersey City, on Thursday evening, February 17.

Miss Drier sang "Ballatella" from "Pagliacci"; a group of four German songs—"Zueignung," Strauss; "Du bist wie eine Blume," Schumann; "Im Herbst," Franz; and "Schlaf Liebchen," by Hermann, and completely won her audience by her sympathetic voice and fine German diction.

Mr. Zazulak's numbers were "Toreador" song from "Carmen"; "Waldeinsamkeit," Eugen Haile; "Hetmany! Hetmany!" national anthem Ukraina; "Soldaten Kommen," Eugen Haile, and "Drink to Me Only With Thine Eyes," Old English. Mr. Zazulak was particularly successful in his ringing rendition of the "Carmen" aria and the Ukrainian anthem.

Both artists sang with excellent taste and well controlled vocalism. Charlotte M. Jaeckle contributed two piano numbers, which she played with great dash and brilliancy.

Virgil School at St. Petersburg

Mr. and Mrs. A. K. Virgil opened a School of Music in St. Petersburg, Florida, last fall, and are meeting with

great success in their undertaking. They expect to build up a large school in the South. At the close of the spring session they will return to New York.

Mme. Claussen Under Charlton Management

Julia Claussen, mezzo-soprano, will be under the exclusive management of Loudon Charlton beginning with the season 1916-17.

Mme. Claussen, who has appeared with brilliant success at Covent Garden, London; Theatre Champs d'Elysees, Paris, and other leading opera houses abroad, has had equivalent success in America, with the Chicago Grand Opera Association and in the concert field. In these the artist has proved her wonderful versatility.

Mme. Claussen's superior art and lovely voice have placed her in the front rank of the world's greatest singers, and her admirers in this country as in Europe, are legion.

Engagements booked for Mme. Claussen for the next six weeks read:

March 3—Cleveland, Ohio, with Minneapolis Symphony Orchestra.

March 5—Chicago, Orchestra Hall, with Minneapolis Symphony Orchestra.

March 14—Houston, Tex., recital.

March 20—Galesburg, Ill., recital.

March 21—Omaha, Neb., Mendelssohn Club.

March —Denver, Colo., recital.

March 31—Chicago, Orchestra Hall, with Chicago Symphony Orchestra.

April 1—Chicago, Orchestra Hall, with Chicago Symphony Orchestra.

April 5—Sioux City, with Minneapolis Symphony Orchestra.

April 13—Urbana, Ill., recital.

April 22—Chicago, Mendelssohn Club.

Mme. Claussen has returned from a short tour, including five appearances in six days. She sang in St. Paul, Minneapolis, La Crosse, Beloit and Madison.

Lucy Lee Call's Debut as Lieder Singer

Lucy Lee Call, one of the younger members of the New York Metropolitan Opera Company a few years ago, who gave up an operatic career to devote her energies to the thorough study of song singing, is to be heard in recital at the Princess Theatre, New York, on the afternoon of March 9. This is Miss Call's debut as a Lieder singer, and is made in response to the requests of many friends. The singer has been studying with Oscar Seagle, the famous American baritone. Her program will include Antonio Caldara's "Selve Amiche ombrose piante," Lotti's "Pur dicesti o bocca bella," Jomelli's "Chi viol comprar la bella calandrina," recitative and aria from "Die Zauberflöte," Pierné's "Les Petites Orphelies," "Une Belle est dans la forêt," Fourdrain's "Il neige des fleurs," Duparc's "Phydile," Erich Wolfe's "In c'nem Garten," "Im Kahn," Hugo Wolf's "Lied vom Winde," "Elfenlied," Strauss' "Das Rosenband," "Heimliche Aufforderung," Cyril Scott's "Blackbirds' Songs," Bibb's "Rondel of Spring," Heriman's "In the Yellow Dusk" and Carpenter's "Don't Care."

More About Margaret Abbott

Wilfried Klamroth's artist pupil, Margaret Abbott, of whom flattering press notices appeared in the February 24 issue of the MUSICAL COURIER, is continuing her tour and meeting with unvarying success. She is one of many of the Klamroth pupils who are fast making a reputation for themselves and their instructor. A visit as soloist at the Maine Musical Festival resulted in four encomiums, of which the following are reprinted:

The afternoon concert was illumined by the satisfying singing of Margaret Abbott, a brilliant contralto whose voice has warmth, color, power and soul.—Bangor Daily News.

Margaret Abbott sang in a rich contralto voice which left the audience spellbound. Her technical execution was excellent.—Bangor Daily Commercial.

Margaret Abbott was heard in two solos. She has a glorious voice and uses it with much skill and dramatic power. "The Sea," by MacDowell, was the most effective piece of vocalism and she brought out the pathos and beauty of the song with an intelligence and art that made it notable.—Portland Argus.

Lancaster Oratorio Society to Give "Judas Maccabeus"

The Lancaster Oratorio Society, of Lancaster, Pa., organized about two months ago with Dr. J. Fred Wolle, of Bethlehem, Pa., as conductor, has a membership of about 280. The work to be performed is Handel's "Judas Maccabeus" and great interest is shown in its preparation. The date for the presentation is May 4, and for that occasion the Philadelphia Orchestra has been engaged.

Ethelynde Smith's Singing Enjoyed in Philadelphia

Ethelynde Smith, the soprano, was heard in the attached numbers at the Drexel Institute, Philadelphia, Pa., Thursday evening, February 17. Fay Foster, the composer, was Miss Smith's accompanist. The program was as follows: "Zur Ruh, Zur Ruh" (Hugo Wolf); "Niemand's Hat's Gesehen" (Carl Loewe); "Wir Wollen Ein Land" (Christian Sinding); "Menuet" (1745) (D'Exaudet); "Il Faut Aimer" (Rudolph Ganz); "One Fine Day," from "Madame Butterfly" (Puccini); "A June Morning" (Charles Willeby); "Enchantment" (Mary Turner Salter); "Sunlight" (Harriet Ware); "The White Blossom's Off the Bog," "Sing a Song of Roses," "Spinning Wheel Song" (dedicated to Miss Smith), "Springtide of Love" (Fay Foster); "The Bird" (Hallet Gilberite); "I Once Had a Sweet Little Doll, Dear" (Nevin); "The Candy Lion" (Teresa Garrison); "Cuddle Doon" (Jessie L. Gaynor); "Shadow March" (Teresa Del Riego).

Miss Smith later received the following appreciative letter from James M. Dickinson, organist of the Drexel Institute.

February 20, 1916.

Dear Miss Smith—This is just a line to tell you how very much we enjoyed your song recital at the Drexel Institute last Thursday evening. The program was most attractive and beautifully rendered, and you were so ably supported by Fay Foster at the piano. The recital was a great success, and entirely satisfactory in every way.

Very sincerely yours,
(Signed) JAMES M. DICKINSON,
Organist of the Drexel Institute, Philadelphia, Pa.

Fabbrini to Play Return Engagement at Ottawa Conservatory

Giuseppe Fabbrini, distinguished Italian pianist and composer, who is making an extended tour through the South under the direction of Iris Pendleton, the Chicago manager, is meeting with his usual success. Mr. Fabbrini's recital at Ottawa University Conservatory of Music, Ottawa, Kan., February 21, pleased so much that Professor Bixel, director of the conservatory, has expressed his desire for a return engagement.

The Ottawa Herald said of his playing in part as follows:

Giuseppe Fabbrini, the Italian pianist, who played to a large audience in the recital hall last night, is a great artist, indeed, and a man who will occupy an important place in the annals of musical history. Fabbrini is only a young man, but he has all the beautiful faculties for entertaining with the compositions of both past and modern composers. The program was given under the direction of Prof. J. W. Bixel, dean of the conservatory, who has been influential in bringing to Ottawa artists of fame for several years.

Fabbrini plays with energy and enthusiasm. His technic is beautiful and his execution wonderful. His shading and blending of tones were as cleverly executed and portrayed as a painter might shade the delicate lines of some masterpiece on the canvas. His opening number was Beethoven sonata, op. 109. He was warmly applauded during the entire program and responded with two encores, each being an etude by Chopin. One selection each from Schumann, Brahms, Chopin and Dohnanyi, and a group of three from Debussy composed the program after the opening number.

Houston an Ingram Admirer

Frances Ingram, contralto, won another triumph in a recent concert at Houston, Texas. The personality of this young woman is as instrumental in her success as her glorious voice. The Houston Chronicle said of the recital:

Rarely does a lover of music have so satisfying, so inspiring, so refreshing an experience as was accorded those who last evening heard Frances Ingram. To those to whom music is something more than sound and art, something independent of the opinions of others, Miss Ingram's name will always bring memories of pure joy. Absolutely simple and sincere in her art she appears before her hearers with all the compelling faith of a beautiful child, yet with the maturity and development which true womanhood gives. She is young, modest, enthusiastic, magnetic and her warm, rich, dynamic voice has been so exquisitely trained that the most delicate passages are given with the greatest possible charm. She surrenders herself thoroughly to each demand and meets it adequately. She is an inspiration to dwellers upon any plane of musical knowledge or musical understanding. She has something for all. She can express the content of her songs and give her message in so many forms that like an accomplished linguist she is equally at home everywhere. Versatility finds its full meaning in her work, and when life's experiences have farther rounded out, polished and perfected her great talents and achievements, then truly will her fame have spread from land to land. One hesitates to go into details, for so exquisite was her program of last evening that it is remembered as one great big soul satisfying enjoyment.

The Washington (D. C.) Society of Fine Arts is having a series of lecture recitals on "Song as an Art Form." The lecture on the German romanticists was illustrated with Lieder chosen from Schumann, Schubert, Franz and Brahms.

REFLECTIONS FOR SERIOUS PIANO STUDENTS

By Sidney Silber, Head of the Piano Department of the University School of Music, Lincoln, Neb.

[Mr. Silber is unquestionably one of the best known and most progressive of America's native artists and pedagogues. His department includes students from sixteen Western States. Mr. Silber has appeared with signal success as a recitalist in most of the cities of the Middle West and has likewise filled important engagements with the Chicago, Minneapolis and Russian Symphony Orchestras. His appearances abroad include engagements with the Berlin and Vienna Philharmonic Orchestras, and he has given numerous recitals in Germany, Austria and Switzerland. Mr. Silber studied in Berlin under Professors Barth and Jedliczka, and for three years under the personal direction of Leschetizky; he attended the universities of Berlin and Vienna, and is the author of thirty lectures on American national musical conditions, most of which have been delivered in Lincoln. The following first instalment of aphorisms represent his favorite mode of thought and expression and will doubtless prove of interest to our readers.—EDITOR'S NOTE.]

Do not play for others as you would not have them play for you.

The way of technic is from the brain to the fingers—not the reverse. Fingers act intelligently only under orders from "headquarters."

Don't make the same mistake twice; there are so many others awaiting your "disposition."

In piano playing, silence is frequently most eloquent. Moral: Give your listeners a rest once in a while.

There are no immutable laws of tonal charm. Beauty is a matter of personal attitude, taste and experience.

Much "respectable and legitimate" piano playing, like many respectable and legitimate persons, is only tedious. Piano playing should at least be interesting.

Accuracy belongs under the heading of musical decency; but decency is expected in every one. It is no distinction to be decent, even in music.

There is no magic in speed. Quick action requires merely quick thought.

Every great artistic technic is automatic—not mechanical; but it becomes automatic only after it has been mechanical.



SIDNEY SILBER.

chanical. The pedals—especially the damper pedal—are the very soul of the piano. Do not "run" them like a sewing machine nor "hug" them like a sweetheart.

You get out of the piano exactly what you put into it.

Sincerity is the only true basis of great piano playing. Only in this manner can feeling ever convince.

The well tempered clavichord is the pianist's Bible—he should know it "by heart."

What Schola Cantorum Conductor**Thinks of Zona Maie Griswold**

Kurt Schindler, conductor of the Schola Cantorum, New York, has written an enthusiastic letter of praise regarding Zona Maie Griswold, whose lovely soprano voice and equally charming personality are winning for her the admiration of all who hear her. A copy of Mr. Schindler's letter is herewith reproduced:

New York, February 1, 1916.

Zona Maie Griswold has one of the loveliest soprano voices that have come to my knowledge of late. Her limpid, clear, vibrant tone-quality, her excellent musicianship, her serious devotion to artistic ideals, make her one of the most promising of the younger singers, and one that I have no hesitation to recommend to colleagues and conductors.

(Signed) KURT SCHINDLER.

Reginald Sweet's Third Lecture**on Ultra Modern Composers**

Reginald Sweet's lectures on "Ultra Modern Composers" are offered as a means of gaining some understanding of the seeming strangeness of the modern music by discussion and playing of certain typical works.

Thus far Mr. Sweet has discussed the compositions of Stravinsky, Cyril Scott, Ravel and Korngold.

"Ravel, who is very much after the order of Debussy, is rapidly taking the latter's place in Paris," says Mr. Sweet, "and since Debussy's marriage, he has not shown the interest in his work that was characteristic of him before. Ravel's style is colder than the latter's, but he is

broader in many respects. He is, perhaps, the most correct and clearest interpreter of the modern composers. His composition, 'Le Gibet,' is characteristic of a dark and sinister mood, while the 'Vallée de Cloches' is merely a series of bell-like sounds repeated throughout the piece."

Thuel Burnham in Constant Demand

Thuel Burnham, the pianist, is in constant demand. He has been appearing almost every night since the beginning of this season, an evidence of his popularity in these uncertain times. He appeared during the past two weeks in the following cities: Waxahatchie, Texas; Abilene, Texas; Oklahoma City, Okla.; Norman, Okla.; Meridian, Miss.; Hattiesburg, Miss.; Monmouth, Ill.; Dubuque, Iowa; Emporia, Kansas; Lansing, Mich.; Mitchell, S. D., and Albert Lea, Minn.

Gruppe-Gabrilowitsch at St. Louis

Paulo Gruppe, the Dutch cellist, and Ossip Gabrilowitsch, the Russian pianist, are booked to give a joint recital, Monday evening, March 6, at St. Louis, Mo.

Musicians of Brookline, Mass., are interested in the recently formed Choral Society of that city. Mrs. Henry Howard has done notable work in the organization of this society.

London, *The Standard*, November 19, 1912: "... Three of the most remarkable young men in the world of music."

C H E R N I A V S K Y

RUSSIA'S ACKNOWLEDGED
BRILLIANT VIOLINIST,
POET-PIANIST, AND
GREAT CELLIST.

LEO
JAN
AND
MISCHEL

SEASON 1916—1917

IN THE UNITED STATES AND CANADA

HELEN DE WITT JACOBS

VIOLINIST
IN AMERICA, SEASON 1916-17
Studio: 220 Madison Ave., N. Y. Res. Phone 8839-J Flatbush.

GENEVIEVE WHEAT

Contralto
Drake University, Des Moines, Iowa

Margaret George

CANADIAN DRAMATIC SOPRANO.
Just Returned from Operatic Successes in Italy.
Management: THOMAS GEORGE, Box 742, Station F, Toronto, Can.

MAY MUKLE

Cellist
2208 Hyde Street, San Francisco, Calif.

FLORENCE LARRABEE

PIANIST
Exclusive Management: POSTER & DAVID, 506 Fifth Ave., New York
In America Season 1916-17

HAROLD HENRY

AMERICAN PIANIST
Exclusive Management: Haensel & Jones, Aeolian Hall, New York
436 Fine Arts Bldg., Chicago

CORNELIUS VAN VLIET

The Dutch Cellist
2641 GIRARD AVE., SO. MINNEAPOLIS, MINN.

SOUSA AND HIS BAND

Now Playing at
N. Y. HIPPODROME
Office: 1 West 34th Street
Telephone 6128 Greeley

EDGAR STILLMAN-KELLEY

STEINWAY HALL - NEW YORK, N. Y.

LESLEY MARTIN, Bel Canto

STUDIO: 1425 Broadway, New York
SINGERS — Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Gertrude Hutcheson, George Bemis, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fluke O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

VLADIMIR NEVELOFF

PRESENTS

SKOVGAARD

The Danish Violinist
Fifth Floor, 133 East 16th Street, New York City

ALINE VAN BARENTZEN

Concert Pianist

Now Booking for Season 1916-17

Management:

Splizi & Campanari, 1472 Broadway, New York Mason & Hamlin Piano Used

EMMY DESTINN

UNDER THE

SOLE DIRECTION OF

CHARLES L. WAGNER

1451 Broadway New York

BARITONE DELIGHTS IN THREE SOUTHERN STATES

Reinald Werrenrath's Recital Declared to Be "One of the Most Enjoyable" and "One of the Most Artistic of the Entire Season"

It was one of the most enjoyable, one of the most artistic, of the entire season.

Werrenrath walks calmly and unassumingly onto the stage, and by his engaging frankness of manner, by his unaffected manly bearing, wins the sympathy of his hearers before he has sung a note. He has unusual gifts of interpretation; he gives you the impression of doing easily and spontaneously things you know are tremendously difficult to do and only accomplished after years of constant effort. This most fortunately puts the listener at ease—and he sits back then and gives himself up to unalloyed delight.

The voice of this gifted artist is of that rare sympathetic quality that by the mere tone of it touches the heart and makes you feel things—whatever the singer wants you to feel. It is golden in texture, perfectly blended, as to registers, from top to bottom, and absolutely responsive to the will of the singer, no matter what technical demands he makes upon it.

The program was a good one, somewhat unconventional and well balanced in style.

In "Caro mio ben," by Giordani, the singer's control of tone in long sustained phrases was remarkable; it was in this song that he gave a foretaste of what was to come in his use of mezzo voice. This was a source of rare delight in the encore to this group, "Drink To Me Only With Thine Eyes," which he sang without a trace of sentimentality, but so lovely was the tone quality, so perfect the execution, that this remains as one of the most gracious memories of the evening.

Two numbers of the last group stand out by reason of rare qualities. "The House of Memories," by Alward, was done in a most beautiful soft voice—a most delicate mezzo voice, tenderness was rarely ever expressed so well by a man. The climax of the evening was reached with a great performance of "Danny Deever," Damsch's setting of Kipling's stirring ballad. The audience was roused to a pitch of enthusiasm by this thrilling interpretation few singers are able to create.—Virginian Pilot and the Norfolk Landmark Norfolk, Va.

It was a concert of rare charm that was enjoyed by those fortunate enough to hear Reinald Werrenrath sing last evening at the Savannah Theatre in the Music Club's second artist concert. Mr. Werrenrath's is no ordinary voice, but one of unusual range and beauty of tone, a rich baritone with a pure, strong upper register, taking G easily, and his technic makes it responsive and flexible, so that whether in the heavier operatic numbers or in the dramatic songs and the lyrical numbers, to hear him sing was a constant delight. He had a program admirably balanced. . . . He closed his program with Arthur Whiting's dramatic setting of "Fuzzy Wuzzy" and Damsch's "Danny Deever," which, sung as they were with great power and abandon, stirred the audience to deeper enthusiasm and formed an adequate climax.—Savannah (Ga.) Morning News.

A rare treat was given the music loving public of Jacksonville last evening when Reinald Werrenrath made his initial appearance here under the auspices of the Ladies' Friday Musicales.

The auditorium of Morocco Temple was filled with hundreds of people, who waxed most enthusiastic as they heard Werrenrath's wonderful baritone voice, which was shown to splendid advantage in his selection of songs.

Werrenrath's voice is of exceptional quality and has a wide range. His tones are full and clear and at times soft and very low, while at others extremely dramatic.

Each song was perfectly rendered, and each one was so enthusiastically received that he very generously responded to several encores.

The people of Jacksonville should feel deeply indebted to the Ladies' Friday Musicales for bringing such an artist to this city and having the privilege of enjoying an evening of such exquisite melody.—Jacksonville (Fla.) Sunday Metropolis.

They say of Reinald Werrenrath that he "just began to sing, naturally and properly, when a lad," and one can readily believe it after an hour or so in his presence when he is in the best mood for singing. He sings much easier than most people talk and a thousand times more clearly than the majority.

Mr. Werrenrath seems to feel that the words were written to share with the music in expressing a thought, and he gives them to you clearly, smoothly, without apparent effort. Sometimes he sings in the French tongue, but you can be sure he is singing words, even though you may only catch one occasionally that is familiar; then he sings in the Scandinavian, and maybe afterward in German and English, American English and Tommy Atkins' (Kipling) English, and you recognize it all, and enjoy each song and aria and recitative because you feel that this splendid artist acknowledges your presence and admits your ability to appreciate the divine art—music.

Mr. Werrenrath last night sang many songs written in many moods and gave full pleasure in each.

The singer carried his audience on waves of melody, stirred now by the fiercest passions, then lulled by love's gentlest zephyrs, and always the even, true and mellow tone; distinct in mezzo voce passages, brilliant in fortissimos and perfectly controlled. A baritone unpretending, Mr. Werrenrath gave no exhibition of pyrotechnics, but kept his excellent range always, proving, when necessary, his splendid power and control in sostenuto as well as his force in staccato and exclamatory phrases.—Jacksonville (Fla.) Sunday Times-Union.

May Peterson's Bookings on the Increase

Bookings are being added daily to the winter program of May Peterson, soprano. For the second time this season, the artist was invited to appear as soloist with the New York Philharmonic Orchestra at Carnegie Hall in two successive programs last Thursday and Friday, and added another triumph to her already long list of metropolitan achievements.

In spite of the fact that the spring season is almost here, this charming young soprano still finds a long list of dates ahead upon her calendar. After a winter of continued activity and success here in New York both alone, in joint

recital, and in concert singing, she is going on tour early in March to fulfill many deferred engagements in the Middle West.

Her bookings carry her through Wisconsin and Illinois, including a Sunday afternoon recital in Chicago on March 12 under the management of F. Wight Neumann. Following this the Booking and Promoting Corporation, under whose management the artist is touring, has arranged a series of dates embracing the various music centers of Ohio and Pennsylvania.

SOLOIST WITH PHILADELPHIA ORCHESTRA

Susanna Dercum to Appear at Performance of Mahler Symphony

To Susanna Dercum belongs the distinction of being the only Philadelphia artist chosen to appear as soloist at the performance of the Mahler eighth symphony, to be given in the Academy of Music, Philadelphia, March 2, 3 and 4, by the Philadelphia Orchestra, Leopold Stokowski, conductor, with orchestral and choral forces of over a thousand.

Among the many letters that have been written and newspaper opinions that have been penned in praise of the lovely contralto voice of Miss Dercum and of her innate art there is none of which she is more proud than the letter written by America's eminent woman composer, Mrs. H. H. A. Beach. "Your singing has remained in my ears with a rare charm," wrote Mrs. Beach, "for I felt the sensitiveness of your musical nature lying behind the tones of your voice. Some time I shall hope to hear you sing the songs I am sending you in the 'bundle,' for I know how charmingly you will render them."

Miss Dercum appeared as soloist with the Orpheus and Eurydice Club of Philadelphia at a concert on Thursday evening, February 10; and also with the Rich Quartet of that city on Friday evening, February 11. Regarding the former appearance, the Public Ledger said: "The contralto solo for 'Morning,' with its beautiful swelling close, was interpolated in highly artistic fashion by the rich voice of Susanna E. Dercum." The Evening Bulletin remarked that "much of the charm of this number was due to the singing of the incidental solo by Susanna E. Dercum, whose rich, melodious contralto, invariably used with the skill and appreciation of a true artist, should more frequently be heard on the local concert stage."

Here are two press comments regarding her appearance with the Rich Quartet:

"Her every number drawing forth spontaneous approval, well merited by the charming manner in which each was rendered."—Philadelphia Inquirer, February 12, 1916.

"Miss Dercum's solos were a pleasing adjunct to a pleasant evening. Velvety in quality, and in quantity voluminous, her voice can be both dramatic and sentimental."—Evening Ledger, February 12, 1916.

Rubinstein Club Entertained by a Leading Member

A most delightful event in the annals of the Rubinstein Club of New York, Mrs. William Rogers Chapman, president, was scheduled for Wednesday afternoon, March 1, when Jesse Williams Hedden, chairman of the afternoon musicales of the society, and for many years president of the Ladies' Social League, of Mount Tabor, N. J., entertained the choral and League at tea. Mrs. Chapman was the guest of honor. Of course, no Rubinstein event would be complete without music, and on this occasion the program, as arranged by Luf'e Hunter Techeiner, chairman of program, was as follows: Sextet from "Lucia" (Donizetti), "Great Is Thy Love" (Carl Bohm), "Dreaming" (Harry Rowe Shelley), Mmes. Harvey Self, W. H. Van Tassel, A. C. Bridges, F. T. Wood, Otto Mattes, G. P. Benjamin, H. Avery, F. A. Lincoln and Susan S. Boice; "The Moon Drops Low" (Charles Wakefield Cadman), "The Infant" (Jessie L. Gaynor), Miss O'Hearn; piano solo, Margarite Hughes; "C'est Toi," "Revisant Papillon," "Oh! Belated Butterfly" (Florence Turner Maley), Florence Turner Maley; aria from "Louise" (Puccini), "The Burst of Melody" (Seiler), Ella La Forge Murphy; "Spirit Flower" (Campbell-Tipton), "Wind and the Leaves" (Leoni), Jessie Rowe Lockett.

Anna Shaw was at the piano.

Program of Third Concert by New York Chamber Music Society

On March 9, the New York Chamber Music Society will give its third concert of the season at Aeolian Hall. The program will consist of Schubert's octet in F major, op. 166; the Brahms sonata in E flat major, op. 120, No. 2; C. M. Loeffler's "L'Etang" rhapsodie in C minor for oboe, viola and piano; and Paul Juon's "Kammersinfonie" in B flat major, op. 27.

LADA, PIONEER CONCERT DANCER

By Richard Turrett

The bringing of the dancer's art to the concert stage may be considered as having its dangerous possibilities, as well as its opportunities for individual expression. When a singer of any great operatic organization steps out of the operatic setting, away from the buoying influences of great fellow artists, from conductor and orchestra accustomed to his art, and from the dramatic action so necessary for the free delivery of an opera singer's message, and takes his stand on the concert platform, he is required and compelled to undergo a most exacting test, to have focused upon him the magnifying glasses of a most critical press and public, eager to detect flaws in technic, defects in enunciation, departures from tradition in interpretation, and a general falling below standard—measurements which might not be applied to this same artist, heard in opera.

As in the case of a singer, so is the same true of a dancer who feels her message can best be brought to expression on the concert stage, rather than by way of the ballet. In the ballet, individual artists are rarely singled out for discriminating examination as to technical perfection, rhythm, or musicianship, the success of the performance depending rather upon scintillating beauty of costumes and scenery, grotesque figures, pirouettes, or novel and unusual offerings in stories.

Lada, one of the greatest concert dancers now before the public, occupies the unique position of having voluntarily chosen the concert stage. Although she studied long years in the various schools of Russia, and thoroughly embraced especially the teachings of the choreographic school at Moscow, making her eligible for membership in any of the great ballet organizations now so much in the foreground of popular favor, she selected the concert forms, presenting programs of historic and symbolic significance, and having the highest musical value. Lada adds to her natural talents an equipment of technic, rhythm, miming, posture, and a deeply grounded knowledge of music and all its traditions, as well as, behind all that, an intimate knowledge of the folk life of practically every nation on the globe.

In order properly to prepare herself for an authoritative portrayal of her art, a dancer, seeking to express the emotions of the various peasant and gypsy peoples, must have lived among them, partaken of their food, spoken their languages, sung their songs and learned their peculiar and distinctive tribal traditions. "Steps" and "positions," "bar work" and "technic," all these can be learned from a good teacher, versed in such matters, but no teacher can impart to his pupil, however precocious, so intimate a knowledge of the folk lore, peasant music, or tribal dances which have descended from father to son, generation after generation, as can be gained from residence among such people.

When Lada, in her recent engagement in New York, presented, for the first time here, the wildly barbarous Polowetz dance, from the opera "Prince Igor," by Borodin, she presented, not the conception of some ballet master, presented in an archaic manner, by dancers better trained to other forms of the dancing art, but the result of actual life among similar tribes (the Polowetzers, themselves, being long extinct) in the mountain fastnesses of Eastern Russia. This desire to understand thoroughly the subject of any story she has to tell, any picture she has to paint, caused the young woman to go to Hungary for the intimate folk dances of the Magyars and other Slavic races, and her success in the Liszt rhapsodies and the Brahms Hungarian music indicates the thoroughness of her preparation in such national dances.

An appraisal of Lada's concert art recently given by the music critic of the Boston Transcript may be referred to here as being apropos to the discussion of the dance now going on in the public press as the result of the visit to America of the celebrated Serge de Diaghileff Ballet Russe:

Lada's dancing seems a blending of the two schools of the hour, much in the fashion in which the dancers of Mr. Diaghileff's ballet unite them. There are clear signs in it of training in the "five positions" that make the foundation of the "classic ballet," and that give to any dancer technical resource and ease. There are yet more signs of the freedom of movement, the seemingly spontaneous invention of new motions, the close response not merely to the rhythms, but to the contours of the music and the bodily and spiritual immersion in the transmitted mood or emotion that distinguish the dancing of Miss Duncan and have become the tradition of those who, after her, cultivate it. The hint of the "classical ballet" was clearest in Lada's dancing in the green Victorian costume—a "character dance," as the old terminology would have called it. The airy grace, the flowing line, the little rhythmed steps, the whole artificial seeming of the elder dancing served it well; and to them Lada added a light and bright coquetry and a pretty vivacity of

her own that were far from the complacent smirking of the old ballet.

On the other hand, she danced to the "Valse Triste," rather in the manner of Miss Duncan, with an added invention—a curious side long motion of leg and body—and an individual imagination of her own. From the troubled awakening, through the rapt and melancholy and wandering motions that beat to the rhythms and followed the contours of Sibelius' mournful and fitful melody, to the end in bodily and spiritual ebb into cloaked and silent desolation, Lada made her dancing and miming the graphic instruments of music and mood. It was less as though she were transmitting image and feeling through another medium than as though she were blending them from the music and into the dance to a heightening of their intrinsic beauty and their common spirit. The illusion of line, the illusion of motion, the illusion of feature and gesture had



Photo by Norman Butler, New York.
LADA.

each its wistful eloquence in the coordinated beauty of the whole. And in the languorous flow or the more ardent beat of the peasant dance, Lada's grace of movement and charm of girlish suggestion masked an artful simplicity.

The Dunning System Taught in Miss Chaires' Outdoor School

In last week's issue of the MUSICAL COURIER the class of youngsters which was shown demonstrating the Dunning System of Improved Music Study for Beginners, was inadvertently mentioned as being that of Mary Chontrelle Armstrong. These children are pupils at Miss Chaires' Outdoor School of Natural Education, located at 115 West Seventy-ninth street, New York, where they are taught the Dunning system by Edith Fletcher, who is a graduate of Miss Armstrong's New York normal class. Miss Armstrong's class consists of teachers who have or are thoroughly preparing themselves as instructors in this splendid method of teaching music to the children in an interesting fashion.

Marie Yahr Wins Success in Gary

Mme. Yahr, the contralto, . . . has distinctive and satisfying deportment. Her voice is full of color and her diction in English, French and German texts quite adequate.—Gary Daily Tribune, February 10, 1916.

Alternating with the violinist, Mme. Marie Yahr, a contralto of charming presence, sang the "Bois Epais" by Lully, in French. Also her closing "Elegie," Massenet, was sung in the original text. Mme. Yahr's voice is a very rich contralto of unusually wide range, and MacDermid's "Sacrament," as also the "Dawn in the Desert," were effectively interpreted.

Two Strauss songs, the "Ruhe, meine Seele" and "Zueignung," in the German, were well suited to her vocal style and a dignified delivery was accorded them. She graciously responded to the hearty encore demands of her audience.—Gary Evening Post, February 10, 1916.

Another Novaes Recital

The young Brazilian pianist, Guiomar Novaes, who was heard last season, will give another recital in Aeolian Hall, New York, Wednesday afternoon, March 8. Her program is one of variety and novelty, including works of Couperin, Daquin, Beethoven, Chopin, Saint-Saëns, Dubois, I. Philipp, H. Oswald and Schubert-Tausig.

Leonard Liebbling, the editor in chief of the New York MUSICAL COURIER, is here; he has been extensively entertained by, and has entertained the local colony of notable musical people.—Los Angeles Examiner, February 9, 1916.



The Zoellner String
Quartet writes as
follows of the

Mason & Hamlin
Pianos:

The rich, musical tone, susceptible of such infinitely beautiful nuance, the noble and serene majesty of tone quality, the almost human and appealing sympathy of both tone and action—all these and other remarkable characteristics combine to make the Mason & Hamlin piano unique—unequalled in artistic excellence.

ANTOINETTE ZOELLNER, 1st Violin
AMANDUS ZOELLNER, 2nd Violin
JOSEPH ZOELLNER, Sr., Viola
JOSEPH ZOELLNER, Jr., 'Cello

Zoellners Blazing Southern Trail

The accompanying snapshot shows the genial members of the Zoellner Quartet in characteristic, happy mood the morning after a highly successful concert, on February 4, in Minden, La., one of the towns included in their mid-winter tour of the South. The heavy coats which three of the members of the quartet are wearing are more a measure of "preparedness" than of necessity, the real spirit of the climate they are now enjoying being expressed by the corsage bouquet worn by Miss Zoellner, the flowers being a portion of a floral offering by music lovers at the previous evening's concert.

The work in which the Zoellner Quartet is now engaged is somewhat unique in the annals of chamber music organ-



THE ZOELLNER QUARTET AT MINDEN, LA.

izations, in that it is, so to speak, "blazing the trail" through portions of the South and West which have heretofore lacked the opportunity of hearing this most intimate form of musical art. The experiment is proving an interesting one. That genuine appreciation of chamber music does not necessarily depend upon a technical knowledge of the art, and that the string quartet makes its instant appeal everywhere, is shown by the enthusiasm and surprisingly excellent discrimination displayed by audiences that have previously had little or no opportunity of hearing the classics. The hearty response that greets the charming freshness of the Haydn "Lark" quartet, and the breathless interest with which such works as the Tchaikowsky quartet, op. 11, or the Sinigaglia "Chanson de Pluie" are followed, is proof positive that the real in art is readily enjoyed, even where there has been no opportunity for technical education.

An interesting novelty which the Zoellner Quartet is presenting this season is a set of two very characteristic "Indian Dances," by C. S. Skilton, which are still in manuscript and being played for the first time. Another interesting offering which receives a specially fine reading at the hands of the organization is the quartet, op. 2, by Glière.

Impromptu Gatherings of Opera Club

Rosina van Dyck, coloratura soprano of the Metropolitan Opera Company, was hostess recently at her apartments in the Hotel Albemarle, New York, to the members of the Opera Club. This is composed of a few congenial spirits who entertain each other occasionally at informal gatherings, on evenings when their services are not required at the opera.

Among those who attend these almost impromptu gatherings are Marie Rappold, Mr. and Mrs. Herman Weil, Mr. and Mrs. Basil Ruysdael, Mr. and Mrs. Carl Braun, Coen-

raad von Bos, Artur Bodanzky, Max Bendix and Richard Hageman, Mme. van Dyck's clever husband.

Mme. van Dyck gave a box party to twelve artist friends at the Oscar Seagle recital last week at Carnegie Hall. Mr. and Mrs. Seagle were the guests of the Opera Club at the Metropolitan the night of Geraldine Farrar's return to the organization.

Clara Novello Davies, Soldiers' Champion

Clara Novello Davies, the London voice specialist, who is in New York for the winter, has received word that the "Hut Fund," which she started before leaving Europe, is swelling rapidly. Her numerous pupils on the continent are her co-workers and are carrying on her work while she is in America, where she is so eagerly sought after by artists.

Some months ago, Mme. Davies thought it would be of valuable assistance to erect huts in the war zone where the soldiers might obtain shelter and amusement. She started a fund for the purpose. People in the first set of London society took up the idea and contributed. Mme. Davies gave numerous concerts, at which her pupils appeared, and the proceeds went into the fund. She even inaugurated a "Banner Day" and sold thousands of tiny silken banners, designed by a young woman, Lindsey Williams, whose portrait of the late King Edward, has been on exhibition re-

that at her first recital she collected \$400 which she has turned in to the Y. M. C. A., under whose auspices Mme. Davies is doing the work.

"One day I visited a hospital," said the tender hearted little woman, "and we sang for those poor lads. It was an awful sight, those brave boys lying there with arms and legs gone, some utterly beyond recognition. After my son Ivor had finished 'When the Great Day Comes,' they wheeled a man up to me. He had no legs and only one arm!" The memory of this sad spectacle caused her to break down and weep. "It was awful. He held out a big bouquet of orchids to me and made a beautiful speech, in which he said they all had given a mite toward it as they wanted to express, each and every one of them, their appreciation of the joy we had brought into their life. I shall never part with that bouquet. I have it laid away at home, faded, yet significant of much to me. You Americans cannot picture the fearfulness of this war until you are brought face to face with its mangled victims. We hope to erect more of these huts to make things a bit easier for the boys."

While at Cardiff, Wales, she gave a series of concerts. The flowers she received she gave to the soldiers to cheer them, for "a flower is a gentle reminder of the golden peace that is to come."

Mme. Davies has the honor of being the only teacher of Sybil Vane, the "pocket soprano," whose recital at Aeolian



CLARA NOVELLO DAVIES PRESENTING HER BOUQUETS TO THE SOLDIERS AT CARDIFF, WALES—MME. DAVIES HAS DONATED TWO HUTS TO THEM.

cently. This added sum made it possible for Mme. Davies to erect two of the huts immediately. Besides this, she maintains the support of each hut. Next she held a "Novello Davies Contest." The one bringing in the greatest number of donations, received a scholarship from her. A valuable trophy indeed! Elsie Graham was the fortunate young Miss. One pupil has just written her teacher

Hall, on February 23, was so brilliant a success. When asked how she felt, she replied, "Of course I am a very happy woman—I had no fear of Sybil's not making good. I knew that when the music public of New York heard her, they would receive her as they did, with open arms. Her notices were lovely and most fair. One lady wrote me to-day that I 'could kindle souls as well as build bodies.' A beautiful compliment, is it not? I felt that the sensation she made at Covent Garden, three years ago, would be a repetition here in America."

OLIVE KLINE, Soprano

In Appearance with Amato at Waterbury, Conn., recently
Distinct Success Unanimous Praise

TWO OPINIONS

Miss Olive Kline, the young American singer chosen by Signor Amato as his associate in this recital, more than delighted every one who heard her. Her voice is wonderful, pure, clear and of great sweetness of tone, yet strong in its quality, and the artistic finish of her singing and the unaffected graciousness of her manner won her audience at once. . . . In the duet, "Gondoliera," by Henschel, with Signor Amato, the blending of the two voices was unusually perfect, and each was heard to good advantage. A portion of the duet was repeated as an encore.

Later Miss Kline sang a group of English songs. These songs were especially well adapted to her voice, and she sang them charmingly. Her encore, "Lo, Hear the Gentle Lark," by Bishop, was equally delightful, and the impression made by her last evening was one that will not soon be forgotten.—*Waterbury American*, November 5, 1915.

Miss Kline's introductory number was the intricate coloratura performance of the "Shadow Dance" from "Dinorah." Her skillful rendition of its difficult passages accounts for Miss Kline's association with so distinguished an artist as Amato. It is a distinction well merited by this ambitious and gifted young woman. "Gondoliera," of Henschel, was most happily chosen, the two voices blending harmoniously in the lilting strains of the boat song. The singers were obliged to repeat the song before the audience was satisfied.

Miss Kline's final group consisted of five songs, all calculated to show her bell-like voice at its best, and to bring out the beauty of her tones. "Lo, Hear the Gentle Lark," by Bishop, was the encore, completing a most artistic performance and one that placed Miss Kline high in the estimation of Waterbury concert goers.—*Waterbury Evening Democrat*, November 5, 1915.



Additional endorsements will be reproduced from time to time
Management: Wolfsohn Musical Bureau, 1 West 34th St., N. Y.

Leefson-Hille Faculty in Recital

An interesting musicale was given at the Leefson-Hille Conservatory of Music, Philadelphia, on Tuesday, February 15, by members of the faculty. Bach's concerto for two violins and piano, played by Carl Kihlman and Ben Stad, violinist, and Maurits Leefson, pianist, was the opening number. As interpreted by these artists, it was a number of unusual interest. Elsie Stewart Hand then played Debussy's "Reflets dans l'eau" and the Schuett arrangement of "Tales of the Vienna Woods" (Strauss). Two numbers by Gordon, "Harvest Moon" and "When the Winds Are Blowing," with cello solo, and two songs by Leefson were artistically sung by Robert Schurig. The Leefson numbers which were "But for One Word" and "Cupid's Visit," attracted unusual interest, and they are songs worth hearing. Hans Kindler pleased, as usual, in three cello numbers by Moussorgsky and Popper.

The program was brought to a brilliant close with the andante and scherzo movements of the Sinding quintet, played by Maurits Leefson, Ben Stad, Carl Kihlman, Johan Grolle and Hans Kindler.

"BRINGING MUSIC TO THE NATION": SOME RECIPES.

By Frederick A. Stock, Conductor Chicago Symphony Orchestra.

(From the Craftsman for March, 1916. Reproduced by permission.)

It was a genius of no less distinction than Ignace J. Paderewski who, speaking of Theodore Thomas, said that "it was Thomas who brought music to a great nation, and thus brought a great nation to music." We know that as yet America is not a finished nation, but we also know that one of these days she will outgrow the "melting pot" state and weld all her composite forces into one big unit of commanding strength and power. Not until then will the merits of Theodore Thomas as a pioneer and pathfinder in the art of music for this country be fully recognized and appreciated. It is from this angle that we must study the evolution of all the arts in this country, and especially the art of music. In the meantime, we are convinced that from one season to another, year in and year out, more music of the highest type will be brought to and produced in this country, and that nothing could speak more eloquently for the growth of appreciation and understanding of really great music than the constantly increasing number of symphony orchestras throughout America.

This growth of appreciation, mingled with a sincere desire for thorough musical knowledge, received a genuine impetus some ten or fifteen years ago when, in addition to the few symphony orchestras already established in some of the larger cities, smaller communities began to organize symphony orchestras. All of these, supported by far-seeing and public-spirited citizens, have done wonders for the cultivation of good music throughout the country, ensuring a high standard of appreciation and enthusiasm for even the most serious musical works of art.

Symphony orchestras, opera, chamber music organizations, singing societies, music clubs, etc., all are contributing their full share to the musical cultivation of our people. And we must not omit the great number of very fine schools of music throughout the country, which are the best proof that the interest in music as a professional endeavor is growing, in spite of the belief of a great many overanxious souls that the player pianos, the player organs, and various music and talking machines, will eventually undermine our musical aspirants.

While one cannot help regarding with commanding censure the altogether too successful efforts of those seeking to substitute "canned music" for the real live article, one must also admit that the adjunctive value of "canned music" cannot be overestimated. In fact, it is only to be regretted that as a recorder of deeds musical, the canning process in music could not have been known hundreds of years ago in the day of the classical masters.

However, let us take it for granted that musical culture in America is beginning to assert itself, so that we find in it the same high standard which prevails among the other fine arts in this country. And then let us try to determine what we can do to further its growth. A thorough investigation of musical conditions here reveals that in the very large cities there is much good music going to waste for lack of attendance, while the smaller cities and towns do not get nearly as much free music as they should have. Moreover, even in our large cities we do not place nearly enough good music within reach of the mass of our people, while in smaller communities even less, or nothing, is done to create or stimulate an interest in good music among those in humble circumstances of life. Great music is a divine gift to be bestowed upon both rich and poor alike—a golden message to all mankind, regardless of race, nation or creed. As Theodore Thomas says in his autobiography: "The man who does not know Shakespeare is to be pitied; and the man who does not understand Beethoven and has not been under his spell has not half lived his life." If we expect this country to have musical traditions and culture of her own, we must first try to reach the very heart of our people by bringing within their appreciation the finest music we can give them. Already much has been accomplished in this respect by the worthy

efforts of our civic music clubs, organized in conjunction with other civic endeavors, in large and small communities, for the purpose of giving to the mass of people the best music.

These civic clubs are becoming more and more a very important part of our civic settlement. They enlist a corporation of symphony orchestra, chamber music organizations and singing societies, and also avail themselves of the services of individual artists—instrumentalists and singers alike—for recitals in the different settlement centers in the most densely populated sections of our cities and towns. For all these concerts under the auspices of these civic music associations only a nominal price for admission is charged. Not enough can be said in praise of those artists who, for a very small sum, or sometimes no

in this country can hardly realize, but in Europe home music is almost as essential and important as home cooking.

There is still another matter quite as important—music in public schools; which in this country, or at least the greatest part of it, leads a rather dull and perfunctory existence. And yet would it not be comparatively easy to work out an effective system or method for musical training in public schools—something which would attract all the children to music and make them love it? As it is now, too many children resent it because they find it dull and uninteresting, very likely on account of the unattractiveness of certain methods employed in musical training in public schools.

Of course, you always are told that this country is still young—very young indeed—and that you have not had time as yet to do all those things which have established high standards of culture in Europe. We are not too young by any means to have good music, if for one moment we consider in how many things we are far ahead of all the other countries on this globe. We are, of course, above all very practical people and very materialistic, but the time is coming when the question of the "full dinner pail" will no longer weigh quite as heavily against spiritual and idealistic endeavors, and then people in this country will indeed begin to love music and understand it more generally than they do now.

By that time a great many important works of American composers will have been added to those already in existence; we will have many fine symphonies, operas, oratorios, more chamber music and countless other compositions of the less elaborate kind, songs, instrumental solo pieces, etc., all written by American composers, and produced by the many fine orchestras and other musical organizations which by that time will flourish all over the country. Whether or not these compositions will then be classed as "distinctly American," whether they will be American in thought and spirit, in technique, or texture, cannot be answered now. The "making of schools" in all the arts is a process of evolution, and if this country is ever to have a musical art of her own, she is bound to have one of her own fashioning.

Nobody can deny that our American composers are doing highly creditable work, but we should not label their compositions "made in America," thus putting upon them a kind of patent office approval. On the other hand, the American composers of the present day have no reason to complain that their works are not given proper and due

recognition, when they merit it. There still prevails with American composers too much dependency upon the different schools of Europe, for which a great many of our writers profess a most profound admiration, so that very often we find their works saturated with the modern French idiom. However, the influence of the new French musical idiom has made itself felt just as persistently in other countries as in our own, and cannot be considered detrimental to the development of our original ideas in composition.

One should not forget that it took our contemporary French composers a long time before they were able to free themselves from the influence of their great idol, Richard Wagner, and that had it not been for Debussy and Vincent d'Indy, French music would have become thoroughly Germanized; at least a great many of her finer characteristics and her originality would have been smothered and stifled under the all-pervading influence of the wizard of Bayreuth. How much real, absolute originality we find in modern music, or in musical literature of bygone days, is also a debatable question.

In music, as well as in the plastic arts, there has been from the very beginning a distinctly traceable ancestral line, an absolutely logical development which can be followed step by step from its source to the most modern phases of its evolution. Even the greatest musician of all



FREDERICK A. STOCK,
Conductor of the Chicago Symphony Orchestra.

compensation, willingly contribute their services to this noble cause. The success of these musical invasions in the settlements has convinced us that by starting "at the bottom" we are indeed, if slowly, "bringing music to a nation and a nation to music."

I often have been asked what kind of music should be used in concerts which are meant to appeal to the great mass of our people—those who are as yet uninitiated into the secrets of our art. There can be only one answer—the best music possible. The only kind of music which deserves to be distinctly popular—popular in the most dignified, universal sense of the term—is the very best music; the best music of the great masters of classic and modern times. We must use the text book of real golden art and resent those makeshifts which come to us under the label of so-called "popular" music, of which Theodore Thomas said, "Light music—popular so-called—is not an essential side of the art and has more or less evil in it." Endeavoring to make the very best and finest music popular will refine the taste of our people, ennoble their sentiments and vastly increase their power of appreciation. We also should not forget that in Europe a great deal of music is made in the homes of the people themselves. What joy and happiness there is in home music and the gathering of a few friends for an evening of chamber music, or such music as they are able to produce among themselves, people

ADELAIDE GESCHEIDT

Instructor of MILLER VOCAL ART-SCIENCE
The New School of Voice Culture
817 CARNEGIE HALL, NEW YORK TEL. 1330 CIRCLE

FRANCIS ROGERS

Also a few Pupils
115 E. 53d St., New York
Management
LOUDON CHARLTON
Carnegie Hall

MME. CARRIE BRIDEWELL

CELEBRATED CONTRALTO.
Formerly of the Metropolitan Opera Company.
Exclusive management: G. Dexter Richardson, 501 Fifth Ave., N. Y.

GIUSEPPE FABBRINI

DISTINGUISHED ITALIAN PIANIST
Minneapolis

J. FRED WOLLE

ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

ALBERT LINDQUEST

American Tenor
Exclusive Management:
WOLFSOHN MUSICAL BUREAU, 1 WEST 34th ST., N. Y.

NINA MORGANA

Coloratura Soprano from La Scala in Milan
AVAILABLE FOR CONCERTS—MUSICALES—SEASON 1916-17
Address: 854 Seventh St., Buffalo, N. Y.

DUFAULT

TENOR
Third Australian Tour Next Spring
NOW IN AMERICA
Address, 339 West 23rd Street Tel. 7731 Chelsea

WILHELM AUGSTEIN

VOCAL TEACHER
"Mr. Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for several years connected with my studio and has been very successful in his work. Being well equipped as a voice teacher, I feel sure he will duplicate in his new field the success he has always enjoyed."
(Signed) FRANK KING CLARK.
Studio: Metropolitan Opera House, 1425 Broadway, New York

HELEN STANLEY

Dramatic Soprano
WITH CHICAGO OPERA ASSOCIATION
Also available for Concerts, Oratorio, Festivals, Recitals
Management: Loudon Charlton
Carnegie Hall, New York

Florence Wiley-Zerbe

.. SOPRANO ..
Concerts Recitals
Manager:
JOHN B. REYNOLDS,
Alvin Theater, Pittsburgh

HENRIETTE WAKEFIELD

Contralto
Sole Management:
WALTER ANDERSON
171 West 57th Street, New York

times, Johann Sebastian Bach, was strongly influenced by the characteristics of schools which existed before and during his time. This also applies to the art of Haydn and Mozart, Beethoven, Brahms, as well as Wagner and Liszt. While Gustav Mahler followed closely in the footsteps of Schubert and Bruckner, Richard Strauss still exploits the futuristic tendencies of Berlioz and Liszt. Vincent d'Indy's fine art is a radiant reflection upon the inspired and lofty offerings of his great teacher and friend, César Franck; and Debussy found in Moussorgsky's genial creations a very fine incentive for the creation of the so-called new French idiom in modern music. It is only in the works of hypermodern writers we find a radical departure from everything that has gone before: Schönberg, Stravinski, Scriabin, etc., have in most of their works severed all connections with conventionalities and traditions. Whether the efforts of these ultramoderns will prove of lasting rather than passing merit, nobody can as yet determine. We must not forget that the present deplorable conditions in Europe cast their reflections upon all artistic productiveness throughout the world. What conditions will prevail after the conclusion of this terrific struggle for world supremacy, whether we will in our artistic endeavors return to simpler, more natural and therefore more sincere moods and forms of expression, no one can tell.

However, we all know that already there is in this country a sincere enjoyment and a fine appreciation of the arts. This enjoyment may be instinctive or intuitive, but it is genuine. And as time goes on, the mass of our people will become more cultivated; their interest in things artistic will grow, provided we endeavor and succeed in surrounding them with things beautiful. To embellish and beautify our cities, our homes, will go a good way toward bringing an artistic culture to the mass of the people. And as to the art of music, I feel that there exists throughout this country a general interest in its development, and that, no matter how much more there is to accomplish, we have already won for the divine goddess of music the appreciation of all those who are, from the bottom of their hearts, interested in the great moral and psychic development of our people.

Theodore von Hemert a Versatile Singer

Theodore von Hemert not only possesses a beautiful natural voice, technic and artistic finish, but he is also a



THEODORE VON HEMERT.

linguist of the first class, having thoroughly mastered six languages.

Theodore von Hemert is an internationalist in his art and he contends that the best results can only be attained by rendering songs in the vernacular. Owing to his inborn genius for languages and music and his extensive traveling he is able to sing in either Italian, French, German, English or Spanish with the same pure accent and ease of a native, so that the Italian grand opera aria, the subtle French chanson and the dramatic or appealing character of the German Lied have no mysteries for him.

Mr. von Hemert is becoming a favorite with the concert-going public, although he is quite a newcomer in this field and his exceptional qualities—linguistic, vocal, temperamental, as well as histrionic—should stamp him as a leading figure in American musical circles.

Mr. von Hemert is now under the management of Emil Reich, who is rapidly booking him for summer and fall engagements and the season of 1916-1917. Mr. Reich has

a few dates open and offers to book Mr. Hemert for a few New York engagements at \$50 each.

Mr. Reich will soon arrange a joint recital for Mr. von Hemert and other assisting artists in Aeolian Hall, the first week in April. More particulars about this concert, as well as the program, will be announced later.

In spite of his German name, Mr. von Hemert is of Dutch (Holland) descent and has lately taken out naturalization papers. He is very proud of his new citizenship, for he considers America the most progressive, generous and enlightened country in the world.

A YONKERS RECITAL

Mme. Buckhout and Oley Speaks Assist at Riesberg Pupils' Recital

Yonkers N. Y., February 28, 1916.

Mme. Buckhout, soprano, and Oley Speaks, baritone, visited this city of 90,000 people, known as "next to the largest city in the United States," as vocal soloists in one of the regular monthly recitals given by pupils of F. W. Riesberg, at his commodious studio, 16 North Broadway. Following was the program: "Hunting Song" (Spindler), James Rae Clarke; prelude in C sharp minor (Rachmaninoff), Florence A. Gwynne; two arabesques (Debussy), "Aufschwung" ("Soaring") (Schumann), Jessie E. Gillies; "Rustle of Spring" (Sinding), Roberta R. Hicks; "To Spring" (Moszkowski), "Witches' Dance" (MacDowell), "Impatience" (from "Spring") (Moszkowski), Avis L. McClean; "Rigoletto" fantasie (Verdi-Liszt), Florence A. Gwynne. Baritone—"Shepherd! See Thy Horse's Foaming Mane," "Life," "On the Road to Mandalay" (Oley Speaks), Mr. Speaks. Soprano—"June Time," "To You," "Morning," "Eternity" (dedicated to Mme. Buckhout) (Oley Speaks), Mme. Buckhout. Vocal duets—"Passage Bird's Farewell" (Hildach), "It Was a Lover and His Lass" (Walthew).

The warm reception given both Mme. Buckhout and Mr. Speaks must have pleased them, for both singers have sung here before, and have a large circle of admirers. Mr. Speaks' singing of his own songs was hugely enjoyed, the sonority of his voice, the clearness of his diction and the spontaneity of his accompaniments making direct appeal. A surprising high F in "On the Road to Mandalay" was followed by enthusiastic applause. The fervent singing of Mme. Buckhout and her ease and charm of manner won all listeners. She sings as if she enjoys it, and her personality which claims attention from the moment she appears. Hearty applause followed every song, Mr. Speaks played the accompaniments. The duets brought them rounds of vigorous acclamation.

James Rae Clarke, Florence A. Gwynne, Jessie E. Gillies, Roberta R. Hicks and Avis L. McClean played their solos in a manner which showed thorough preparation and talent of high order. Miss Gwynne plays with much poise, unusual in so young a girl (she is but fifteen years old). Master Clarke has talent. Jessie E. Gillies is a pronounced musical personality. Roberta R. Hicks displays intellectual musical spirit, and Avis L. McClean plays like the genuine music lover that she is.

Following the recital, which was attended by an audience which filled the studio to overflowing, refreshments were served, and several new pupils were enrolled, which, after all, is the purpose of these affairs.

On December 23 the first presentation of "Sons of Al-sace," opera comique, in three acts, took place at the Trianon Lyrique, Paris. The book was by Bouteloup, music by Lempers.

WANTED

WANTED—Attention, Kindergarten Teachers
To get into communication with musical kindergarten teachers in New York City for the purpose of forming a school to be devoted solely to the teaching of children. No capital is required, as the advertiser will furnish it if he gets in touch with the proper parties. Address: "A. I. L." care of Musical Courier Co., 437 Fifth Ave., N. Y.

TEACHERS WANTED.—The Interstate Teachers' Agency, Macheca Building, New Orleans, needs the following candidates: A well trained man for Head of Voice Department in a girls' college; salary, from \$1,500 to \$1,800 for the school year; must be a good singer and a Baptist. A man to teach Voice and Piano in a university; should be of the Baptist denomination. A woman for the Head of the Voice Department in a girls' college, at salary from \$1,000 to \$1,200 and home; a Baptist.

MARGARETE MATZENAUER AROUSES ENTHUSIASM IN CLEVELAND

Metropolitan Opera Prima Donna Mezzo-Soprano Sings a Splendid Recital Program in People's Concert Course—Philharmonic String Quartet Concert—Organ Recitals Are Popular

10112 Hampden Avenue,
Cleveland, Ohio, February 21, 1916.

The superb singing of Margarete Matzenauer in recital at the Hippodrome on Sunday afternoon, February 20, was one of the greatest musical treats of the season. The Metropolitan Opera mezzo-soprano prima donna was heard in the following program: "Dich Theure Halle," Wagner; "Mondnacht," Schumann; "Von Ewiges Liebe," Brahms; "Elégie," Massenet; "Il Neige des Fleurs," Fourdrain; "Mon Cœur S'ouvre à ta Voix," Saint-Saëns; "Caro Mio Ben," Giordano; "La Follietta," Marchesi; "Suicidio," aria from "La Gioconda"; "Just You," Burleigh; "Lullaby," Scott; "In My Garden," Liddle; "Habanera" from "Carmen." The Wagner and Saint-Saëns arias brought out the richness and wonderful resonance of Mme. Matzenauer's marvelous voice, but it was in the "Suicidio" aria that she rose to the greatest dramatic heights, singing the high B with perfect ease and telling effect. She had equally fine control of her powerful voice in the lighter lyrics which she sang with consummate art.

Subscribers to the People's Concert Course are indeed grateful to Mrs. M. A. Fanning, the manager, for this meritorious series. Amato, Godowsky, Hinkle, Ornstein and Matzenauer have been heard with Margarete Ober as a coming attraction, any two of which have been worth the price of the entire series. There was much enthusiasm at the Matzenauer concert and many recalls for the artist, who was most liberal in responding.

PHILHARMONIC STRING QUARTET.

On Friday evening, February 11, the Philharmonic String Quartet gave the first of its concerts for the season at the East End Baptist Church. The personnel is Sol Marcossion, first violin; Charles V. Ryehlik, second violin; James D. Johnston, viola, and Charles Heydler, cello. As there have been no chamber music concerts given by visiting artists this winter, an announcement of three recitals by this splendid local organization was received with great pleasure by all lovers of this form of music. A large audience heard the Schubert quartet, D minor; the Mozart quartet, D minor, and the César Franck quintet, in F minor. In the latter number the quartet was assisted by Martha Askue, pianist, whose fine work added immeasurably to the beauty of the performance.

LECTURE-RECITAL CLUB PRESENTS INTERESTING PROGRAM.

The Lecture-Recital Club presented Em Terry Virden, violinist, and Elizabeth Pattee-Wallach, mezzo-soprano, in an interesting program at the home of Mrs. Edward P. Hunt, on Thursday afternoon, February 17. Miss Virden, who has just returned home after two years' study with Theodore Spiering, won warm favor through her lovely tone and artistic poise in the Tartini sonata in G minor, and in a group composed of "melodie" and "Nur wer die Sehnsucht kennt," by Tschalkowsky, and "Romance," by Wagner. Mrs. Wallach was much enjoyed in an interesting group of songs, "Love Song of Har Dyal," by Mrs. Batten; "Cradle Song," by Gretchaninow, and "Before the Dawn," by Chadwick. The accompanists were Mrs. F. S. Howard and Edith Mitchell.

ORGAN RECITAL BRINGS OUT SPLENDID NUMBERS.

A fine organ recital was given at Trinity Cathedral, on Tuesday evening, by the noted organist, Edwin Arthur Kraft. It was one of a series of monthly recitals given by Mr. Kraft from November to May, inclusive.

The organ, the finest in the city, is very brilliant and orchestral in effect. The program was such that the instrument, under the skillful manipulation of Mr. Kraft, was shown to its full advantage. The numbers given were "Triumphal March," T. Tertius Noble; "Spring Song," from the South, Edwin Lemare; "Caprice," William Faulkes; overture to "Der Freischütz," Weber; serenade, Wheldon; "Pavane," Bernard Johnson; toccata in D minor, Gordon Balch Nevin; "Memory's Hour," Alfred Silver; "Jour de Printemps," Ralph Kinder; rhapsody, Rosseter Cole; "Sous la Feuillée," Thomé; "March Russe," Oscar Schminke. The toccata in D minor, by Gordon Balch Nevin, one of the most brilliant numbers on the program, was played with splendid effect.

Mr. Nevin, who is the son of George B. Nevin, well known composer of church music, is the organist and

choirmaster of the Second Presbyterian Church in this city. These organ recitals by Mr. Kraft are among the notable musical events of the season and are attended by representative audiences that fill the large cathedral.

DOLORES MAXWELL.

Press Notices of James Goddard's

Wagnerian Appearances

In "Tristan and Isolde"

James Goddard was a surprise and a very pleasant one. Such a resonant voice is rarely heard.—Chicago Tribune.

Another newcomer was James Goddard. This artist should be an inspiration to singers. Last evening as King Mark, the singer disclosed a voice of such power and richness of tone that it is safe to prophesy a future for him well worth while.—Chicago Herald.

James Goddard was the King Mark and sang the music well, with a voice of fine quality.—Chicago Evening Post.

The gigantic James Goddard, a Chicago man and a new member of the company, had the important role of King Mark. His voice



JAMES GODDARD,
Leading basso of the Wagnerian operas.

of lyric basso quality is excellently fitted for the demands made upon it.—Chicago Daily News.

James Goddard revealed a voice of velvety smoothness, ample and noble in tone and emission. Vocally he reminds us of the late Pol Plancon.—Chicago Evening American.

Also a source of great pleasure was the mellifluous argumentativeness of James Goddard's Mark. He displayed a splendid bass voice of fine quality, range and power.—Chicago Daily Journal.

In "Tannhäuser"

Mr. Goddard lifted up his voice as the Landgrave. It is a voice of uncommon richness and power, and Mr. Goddard handles it well.—Chicago Record-Herald.

James Goddard as the Landgrave again showed that he has an unusually fine voice.—Chicago Evening Post.

James Goddard gave the best of singing to incredibly dull music.—Chicago Daily Journal.

Mr. Goddard recently sang at the reception given for Archbishop Mundelein at the Auditorium, also singing at a special service given at the Grace Methodist Episcopal Church where began his career as a church singer.

Attractive Concerts of the Harvard Club's Series

Unusually attractive have been the programs offered this season at the Sunday concerts of the Harvard Club, New York. Among those who have been heard already there are the Hoffmann String Quartet, the members of which belong to the Boston Symphony Orchestra, and the Boston String Quartet, also composed of members of the Boston Symphony Orchestra; Herbert Witherspoon, basso; David Sapirstein, pianist; Francis Rogers, baritone; Lewis Williams, pianist; Albert Spalding, violinist; Lambert Murphy, tenor, and Myron Whitney. It is understood that David Bispham will sing at one of the concerts this month.

ST. LOUIS SCHOOL CHILDREN GRANTED SPECIAL GRAND OPERA RATES

San Carlo Opera Company Extends Privilege at Matinee—Two Weeks' Engagement Being Filled—Cecil Fanning in Recital—Other Notes

St. Louis, Mo., February 23, 1916.

The San Carlo Grand Opera Company began a two weeks' engagement here at the Odeon, Monday evening, February 14. The operas performed were "Traviata," "Aida," "Thais," "Cavalleria Rusticana," "Pagliacci," "Faust," "Tales of Hoffmann" and "Trovatore." Special rates were made to the school children for the Thursday matinee, when "Aida" was presented, and many students took advantage of it. Large audiences have attended the evening performances and applauded the performers liberally.

Cecil Fanning's Recital

Friday evening, February 18, at the Wednesday Club Auditorium, the Rubinstein Club and Supreme P. E. O. presented Cecil Fanning in song recital with H. B. Turpin at the piano. Mr. Fanning gave a varied program of seventeen numbers and four extras. The group of Schubert songs called forth the best tone quality, and the folksongs were given a most dramatic reading. Mr. Fanning has a baritone voice of unusual richness and beauty and much dramatic ability. This recital was given for the benefit of the Scholarship Loan Fund of the National Federation of Music Clubs and Supreme P. E. O. Much credit is due Mrs. Ottmar Moll for this excellent concert.

Dorothea North with Liederkrantz

The second concert of the season of the Liederkrantz Club was given last Saturday evening, February 19, at the club house to a large and notable audience, when there was presented the music drama, "Die schöne Melusine," poem by Wilhelm Osterwald and music by H. Hofmann. The club presented "Melusine" thirty years ago and this is the second performance in this country, the music being sung in German by the male and female choruses of the club assisted by Dorothea North, of Chicago, as Melusina; Frank Spahn as Count Raymond, Mrs. A. C. Schutz as Clothilde (Raymond's mother), and Wm. M. Porteous as Sintram (Clothilde's brother). This was the initial appearance of Mrs. North in St. Louis and she gave a group of songs by Dvorák, Schubert, Grieg and Taubert in the first part of the program, which proved to the audience that she is an artist of rare attainment. She has a voice of purity, smoothness and volume. As an encore, "The Silver Ring," by Chaminade, was delightfully given. Mrs. North's most artistic work was in "Melusina," where she displayed dramatic fervor, charm and individuality. Frank Spahn, one of the younger St. Louis artists, sang the music allotted to the baritone, Count Raymond, with beautiful appealing tone quality and smooth sustained style. In the duet with Melusina he arose to dramatic height and blended effectively with Mrs. North's beautiful soprano and fervent impersonation of the hapless Melusine. Mr. Spahn's schooling has been carried on under Etta Edwards. The choruses showed excellent training under the direction of E. P. Stamm and the orchestra was conducted by Victor Lichtenstein.

Hettie Scott-Gough's Recital

Hettie Scott-Gough, assistant to Etta Edwards, was the soloist at the Musical Club of the Ethical Society, February 21. Mrs. Gough has a beautiful dramatic soprano voice of lovely floating poise, virility, intensity and volume. The joining of the tones in her legato passages was skillful. Mrs. Gough's program consisted of compositions from Branscombe, Stephens, Wolf, Franz and Schumann. The audience demanded encores.

Elizabeth Cueny's New Headquarters

Elizabeth Cueny, the St. Louis impresario, has moved her office to more commodious headquarters in the Cumberland Apartments, 4254 Olive street.

MAY BIRDIE DITZLER.

An annual free recital is arranged by the Morning Musicale of Syracuse, N. Y., for the benefit of those who do not have the privilege of the semi-monthly recitals. This year special effort was made to have this affair unusually attractive. Mrs. John R. Clancy is president of the Morning Musicale.

SCHUMANN-HEINK

Tour Season 1916-17 Now Booking

Direction: Wolfsohn Musical Bureau, 1 West 34th Street, New York

STEINWAY PIANO USED

LOUISVILLE CONSERVATORY OF MUSIC RECITAL OF FOLK SONG AND ART SONG

An Attractive Program Effectively Presented—Works by Local Composers Heard—Weber Male Quartet Concert—Quintet Club Heard—Mischa Elman Acclaimed

Louisville, Ky., February 18, 1916.

A charming recital of folk song and art song was given at the Louisville Conservatory of Music on Wednesday afternoon, by Constance and Harry Gideon. Mr. Gideon was a former resident of this city, and has won distinction as a lecturer, composer, and general authority on musical subjects both in this country and Europe. Mrs. Gideon has a forceful and attractive personality, and the program offered was of a character to command admiration. The folk songs given were: "Keys of Heaven," "Love's Young Dream," "My Love, She's But a Lassie Yet," "Jan Hinnerk," "Muss Ich Denn," "Hinter Yankel's Wigele," "Wus-zhe Wilstu," "Die M'sinke Oisgegeben," "Nit Kein Gebetne" (the four latter being Yiddish); "Catina Bellina," "La Treccia Bionda," "Dans Notre Village," and "Sur le Pon d'Avignon." The art songs were "Every Dame Affects Good Fame," prelude to "Parsifal," "Gesang Weyla," and "Berceuse Paysanne," the last named by Mr. Gideon.

LOCAL COMPOSERS' WORKS HEARD.

On Monday afternoon the Monday Musical Club presented a program of compositions by local writers at Baldwin Hall. The composers represented were Mildred Hill, Patrick O'Sullivan, Josephine McGill, Carl Shackleton, Daisy Hess Meyers, and John Peter Grant. The singers were Lucille Cecil and Flora Bertelle, sopranos; Virginia Shafer and Edna Jones, contraltos; Capitola Ross, mezzo-soprano; Mrs. Sidney Meyers and Dorcas Redding, pianists. The accompaniments were played by Mrs. Newton Crawford, Mrs. Sidney Meyers, Mrs. Charles Stephenson, and Alice Brockman.

WEBER MALE QUARTET.

The Weber Male Quartet appeared at the Armory on Friday night, in the Redpath series of concerts. The quartet is composed of Robert Armour, first tenor; Marlowe Jones, second tenor; Malcolm Barnes, baritone; Frederic Thomas, bass. The program was varied and pleasing. Mr. Barnes sang Bruno Huhn's "Invictus" and "Young Tom o' Devon," Russell; Mr. Armour revealed a remarkably pure and resonant tenor in "A Spirit Flower," Campbell-Tipton, and "Down in the Forest," by Ronald. Mr. Thomas gave "The Trumpeter," Dix, and "Rolling Down to Rio," by German. Mr. Jones, besides singing second tenor in the quartet, gave a number of pianologues and recitations which greatly pleased the audience.

MODERN AMERICAN SONGS.

A recital of modern American songs was given by James Wesley McClain at the Louisville Conservatory of Music on Monday night, before an invited audience. His

M. E. SODER-HUECK
THE EMINENT CONTRALTO, VOICE TRAINER AND COACH
Maker of many singers now prominent before the public.
Famous for her correct Voice Placement and Tone Development. Singers prepared for Church, Concert, Opera, and engagements secured. Write for Booklet.
Metropolitan Opera House, 1425 Broadway, New York. Phone 6221 Bryant

BLANCHE MANLEY
LYRIC SOPRANO BOSTON OPERA CO.
Address care Musical Courier, 437 Fifth Ave., New York

WESTENBERGER
MEZZO CONTRALTO
Apply Cable Musical Bureau

Mr. ED. PERRIS
Waldorf Astoria Hotel, N. Y.
Phone, Greely 5400

General Representative for the United States and Canada of the

SONZOGNO

Musical Publishing House of Milan, Italy, begs to state that he has organized a select private school of singing under the direction of the

Prof. ROBERTO VITALE
COMPOSER

formerly Grand Opera Conductor. Accompanist and coach—Voice culture—Harmony—Fugue—High composition—Orchestration.

Hours to call on the Phone: 10 A. M. till 12.

selections were from the works of Edward MacDowell, A. Walter Kramer, Miner Walden Gallup, Bruno Huhn, Clayton Johns, Frank La Forge, Henry Hadley, Carl Busch, Deems Taylor, Sidney Homer, Mildred Hill, William G. Hammond, Louis Liber, Alex. McFadyen, Charles G. Spross, and Walter Morse Rummel. Mr. McClain's voice is a baritone of exceptional smoothness of tone, and his enunciation was noticeably good. His accompaniments were played by Frederic Cowles.

LOUISVILLE QUINTET CLUB.

The fifth concert of the Louisville Quintet Club was given before a large audience at the Woman's Club on Tuesday night. The program included Beethoven's piano trio, G major; Mendelssohn's string quartet, op. 12; and the F minor quintet by Brahms. In all the history of the Quintet Club it is doubtful whether its playing was more uniformly good, and the Beethoven Trio was an artistic triumph. The quintet members are Mrs. J. E. Whitney, pianist; Charles Letzler, first violin; Alinde Rudolf, second violin; Victor Rudolf, viola; and Karl Schmidt, cello. This is the ninth season of the Quintet Club in its present form, and its work has done much toward developing high musical taste in this city.

MISCHA ELMAN.

Mischa Elman's concert at the Strand Theatre attracted one of the largest and most brilliant audiences of the season, and the young virtuoso seemed to be inspired even beyond his usual achievements. In his playing of the F sharp minor concerto by Ernst Elman he reached a point which it seems impossible to excel. His almost incredible dexterity, his richly colored tone, the depth and delicacy of expression, the invariable accuracy of intonation were triumphant proofs of his great art. His program consisted, besides this concerto, of the Vivaldi G minor concerto, Scoloro's variations on a theme by Mozart; arioso by Bach (arranged by Sam Fraipko); caprice in E flat major, Wieniawski-Kreisler; "Nuit de Mai," Michiels-Elman; "Country Dance," Weber-Elman, and Sarasate's "Zigeunerweisen." Mr. Elman was in a most accommodating mood and played a number of encores in response to the enthusiastic demands of the audience. His accompanist was Walter H. Goode. This was the third concert in the series given by Harry Marx.

K. W. D.

KANSAS CITY SYMPHONY ORCHESTRA OFFERS INTERESTING PROGRAM

Two Compositions Have First Local Hearing—Fifth Attraction of Fritschy Series—Oratorio and Other Good Music Provided by Local Musicians

Kansas City, Mo., February 24, 1916.

The February concert of the Kansas City Symphony Orchestra was given on Tuesday afternoon, February 1, Carl Busch, conductor. Interest in the program was centered in two composition new to this public, Paul Scheinplug's overture to a "Comedy of Shakespeare" and the Svendsen symphony in B flat major. The brilliant and decisive playing of the overture gave it a place among the best new things heard this year. The symphony, too, made a most favorable and lasting impression.

FRITSCHY SERIES.

Fifth in the attractions of the Fritschy series was that given by Pablo Casals, cellist, and Paul Reimers, tenor, in joint recital, Tuesday afternoon, February 8. Mr. Casals played the Handel sonata in G minor and Saint-Saëns A minor concerto.

Paul Reimers revealed a tenor voice of rare tone and beauty. He is an artist whose aim is pure beauty of tone. The aria "Amarilla (Caccini)," "Spring" (Carey); "Auf Flügeln des Gesanges" (Mendelssohn) and "Wohin" (Schubert) were all delivered with an individual grace and beauty entirely belonging to Paul Reimers. Maurice Eisner accompanied both artists acceptably.

"THE MESSIAH" GIVEN.

The first concert this season by the Kansas City Oratorio and Choral Society took place last Friday evening in the Central M. E. Church. "The Messiah" was presented almost in its entirety. Under the auspices of the Mercy Hospital, the large church was filled. David Grosch, founder and inspiration of the society, conducted with good evidence of musicianship and understanding. The soloists, Mabel Sharp Herdlen, soprano, of Chicago; Ella van Huff, contralto, Kansas City; Evan Williams, tenor; Ottley Cranston, baritone, each gave dignified and effective readings of the delightful solo parts. The entire performance was creditable. Mr. Grosch has done good work in the building of a chorus, in less than one year, capable of doing the big oratorios.

KING PUPIL IN PIANO RECITAL.

Rudolf King presented in piano recital some time ago a talented pupil, Blanche Leventhal, who made a good

showing of careful study. She was assisted in her program by Paul Lawless, tenor, who is always well received.

ORGANIST, PIANIST AND BARITONE COLLABORATE.

John Craig, organist at the Grand Avenue Temple, appeared as baritone in joint recital with Beulah Reeder, pianist, at the Grand Avenue Temple, Tuesday evening. The program was of high order and the participants made a good impression. Miss Reeder, a pupil of Moses Boguslawski, showed good pianistic training in the Chopin and Liszt groups. Mr. Craig has a good baritone voice with possibilities.

AMERICAN MUSIC FEATURED.

A program of American music under the auspices of the Kansas City Musical Club was given Wednesday evening, February 9, at the Polytechnic Institute. Madeleine Bostian played with finish three MacDowell numbers: "In Mid Ocean," "Scotch Poem" and "The Eagle." Songs by Walter Kramer and Mary Turner Salter were sung by Mrs. Perseval A. Adam. Winnifred Repp sang, with exquisite taste and beauty, songs by MacDowell and Ward Stephens. The big number was the B major concerto by Henry Holden Huss, splendidly played by Mrs. W. T. Johnson, well accompanied on the second piano by Mrs. John Worley.

GENEVE LICHTENWALD.

Mary Gailey in Concert at Saratoga Springs

Mary Gailey, who was recently appointed head of the violin department of the Skidmore School of Arts, Saratoga, N. Y., gave an interesting recital in the auditorium of the school on February 15, before a large and enthusiastic audience. Regarding this appearance the Saratogian said: "In three numbers Miss Gailey proved to the entire satisfaction of her audience that the reputation as a violinist of more than ordinary skill which has preceded her to Skidmore is entirely deserved. To her perfect technic and ability to produce in their fullest expression the tones of the 'sweetest of instruments,' there is added a personality that wins an audience before Miss Gailey lifts her bow to her instrument." The Sun of that city declared that "she has a very attractive stage presence and plays beautifully, with a natural ease and grace that give no hint of effort on her part." Her program included a suite of miniatures by César Cui, the "Rondo Capriccioso" of Saint-Saëns, romance (D'Ambrosio), "Swiss Song" (Barnes) and variations, by Tartini-Kreisler.

Artists Reengaged for Beaumont, Texas

Last week Emmet Lennon gave a concert at the First Christian Church, Beaumont, Texas, before a good size audience. J. W. Watkiss, a London organist, assisted Mr. Lennon both on the organ and piano. A return engagement is booked for both artists after Easter.

Compositions by MacDowell, Kramer, Salter, Allen, Ward Stephens and Henry Holden Huss formed a recent program of the Kansas City Musical Club. A feature of these occasions is the address which precedes the musical program, "The Development of American Music" being presented by Maude Parker in conjunction with these works by American composers.

AMERICAN ACADEMY OF DRAMATIC ARTS

Connected with Charles Frohman's Empire Theatre and Companies
RECOGNIZED AS THE LEADING INSTITUTION
FOR DRAMATIC TRAINING IN AMERICA
Founded in 1884
For catalog and information apply to the Secretary, Room 152
Carnegie Hall, New York.

CARL DOERING

Pianist

First American
Tour

SEASON 1916-17

Management:
Victor C. Winton
Aeolian Hall, N. Y.



PRESS PRAISES CONTRALTO

Christine Miller Popular in New York

She sang with beautiful voice and an ever increasing sincerity of manner, gave real pleasure and excited genuine admiration for her art, which has nothing mean or ignoble about it. . . . Miss Miller has the requisite emotional and vocal material.—New York Tribune.

These compositions afforded Miss Miller unusual opportunity for a display of fine interpretative power. . . . There was much pleasure to be derived from the rich quality of her voice, her remarkably clear diction and fine sense of phrasing. These songs in turn received from the singer their individual characterizations, whether this called for finer sentiment or an intensity of dramatic feeling.—New York Sun.

Christine Miller, one of the most charming contraltos before the public, was heard in a program of songs in Aeolian Hall yesterday afternoon. With attractive and musicianly method, style and tone she interpreted ancient works by Bach and Beethoven; six German songs by Wolf; and other numbers by native musicians.—New York American.

Christine Miller's recital had a program of more than usual interest, delivered with more than usual art.—New York Evening Mail.

Her low voice, with a certain vigorous ejaculation and hearty humor, more than suggested Geraldine Farrar at times. From Hugo Wolf's fine version of "Kennst Du das Land" Miss Miller turned to a serious American pair, Carpenter and Kramer. Between these, Sibella's "Street Organ" was a rollicking success, instantly redemanded.—New York Evening Sun.

Christine Miller, contralto, gave an admirable recital yesterday afternoon before a highly appreciative audience. Her singing of "Mein gläubiges Herze" was really artistic. She sang with beautiful voice and a sincerity of feeling that quickly captured the audience.—New York Globe and Commercial Advertiser.

Miss Miller must unquestionably be accounted one of our best concert singers. Her presence is at once striking by reason of beauty, charm and elegance, and in her voice, a full, sweet, clear, caressingly mellow mezzo-soprano, she possesses a faithful ally, all the more dependable and, enhanced by an artistic development which even now meets every demand and enables her to produce effects which can only be compared to those produced by the very best concert celebrities of Europe. She sang German songs with wonderful insight in regard to style, worthy of fullest admiration, and her German diction might be recommended as a model to most German singers, advantages which she did not fail to demonstrate in her English songs.—New York Staats-Zeitung.

Christine Miller is a serious and great artist who towers above the average of lieder singers and who holds the interest of the audience from the first to the last moment. From the finest shadings of pianissimo to the voluminous forte tone, this voice is controlled almost without effort. It belongs to a subtle and highly intelligent art of performance, and carries by nature that indefinable timbre which cannot fail to touch the heart.—New York Deutsches Journal.

Ella La Forge Murphy Fulfilling Eastern Engagements

Ella La Forge Murphy, soprano, whose splendid work in concert and oratorio has won for her a large host of friends throughout the Middle West, is at present in New York. On February 17, en route to the metropolis, she



ELLA LA FORGE MURPHY.

sang at Media, Pa., a fashionable suburb of Philadelphia, where her thorough musicianship and lovely voice won for her the praise which was so justly merited. On February 19, she appeared as soloist with the Rubinstein Club of New York, Mrs. William Rogers Chapman, president, at the society's February musicale which was given in the Astor Gallery of the Waldorf-Astoria, New York. Music lovers of Wayne, Pa., had an opportunity to enjoy her

consummate art, when, on February 27, she sang there. Gifted with a voice of great beauty and a personality that impresses by reason of its sincerity, Mrs. Murphy is an especial favorite with music lovers.

On March 1, Mrs. Jesse Williams Hedden, one of New York's society leaders, entertained the members of the Rubinstein Club at her handsome residence. On that occasion, Mrs. Murphy was on the program for numbers by Puccini and Seiler.

SONGS FOR JUNIORS AND "YOUNGER SET" MUSICIANS FIGURE IN WINNIPEG'S MUSICAL WEEK

Good Sized Audiences In Attendance

Winnipeg, February 16, 1916.

The large audience which gathered in the concert room of the Fort Garry Hotel, on Monday afternoon, to hear Winona Lightcap give another of her charming interpretations of children's songs, was a tribute to her ability in that direction. Seldom, if ever, have nursery rhymes been given better here, and the constant and loud applause was thoroughly deserved. Her abandon and grace were greater than at her previous hearing.

Her program included three groups of songs, each a gem in its own particular way: "A Slumber Song," by Gretchaninow, was exquisite. "In My Father's Field," by Gabriel Pierné, and "Mon Chat," Agnes Gay, followed by "The Candy Lion," by Mrs. Beach, and "Sugar Dolly" were included on a program that was exceptionally well appreciated. Among her encores was "Such a Little Fellow," by Hans Dichmont, given with a sympathetic and lovely expression. This city claims the composer.

The piano duet, Tchaikowsky's "Casse Noisette" suite, was vividly and brilliantly played by Maude Bryce and Eleanor Shanks. Debussy's "Ballet pour Enfants," "La Boite a joujoux," a trio, presenting great difficulties in the way of lightness of touch and technic, was admirably played by Mmes. Sterling, Cross and Higginson. More than a word of praise is due to Mrs. Coyne for her masterly handling of accompaniments that were difficult and intricate.

JUNIOR MUSICAL CLUB.

The Junior Musical Club held a meeting on Thursday last in the drawing room of the Fort Garry Hotel, when some good work was shown and success achieved by the young performers. The program, an ambitious one, included works by Chopin, Liszt, Grieg and Baier.

DEBUT OF KITCHEN'S PUPIL.

Ernest Nixon Kitchen will present a very talented pupil, Marsan Carley at a recital announced for February 15. A very high standard of excellence has been attained hitherto by Mr. Kitchen's pupils, so this debut is looked forward to with interest. Brabazon Lowther, Celtic baritone, is the assisting artist.

LADY DEB.

Walter Henry Rothwell Conducts Masque at Tiffany Studios

One of the most artistic entertainments ever given in New York was the masque, "The Quest of Beauty," presented at the Tiffany Studios to 400 guests on the occasion of Louis C. Tiffany's birthday anniversary, February 19. The beautiful musical setting was adapted and arranged and the orchestra conducted by Walter Henry Rothwell.

Mrs. Kenneth Rose, pianist, and Jean McCormick, contralto, furnished an interesting program at a recent meeting of the Extension Section of the Women's Department Club, of Indianapolis, Ind.

KARL COCHEMS AS GUEST ARTIST

With San Carlo Opera Company in St. Louis, February 18

The following notices concerning Karl Cochems' recent appearance with the San Carlo Opera Company as "guest artist" when he sang Mephisto in "Faust" speak for themselves as to the calibre of his work:

The first appearance here of Carl Cochems, the eminent American basso, . . . easily the successor of Clarence Whitehill . . . was a most artistic debut. Cochems has ideas of his own as evidenced by the fact that he portrays this well known character in black instead of red. At last night's performance Cochems was in splendid form and his great sonorous voice filled the Odeon with vibrant resonance. His acting was superb and carried out with a devilish intent the keen and merciless cruelty of the portrayal. Efforts are being made to secure this artist for other performances next week.—St. Louis Star, February 19, 1916.

Karl Cochems, of Chicago and Europe, appeared as Mephistopheles. He gave an authoritative, immensely impressive performance of the part. Tradition in the matter of costuming and business was cast to the winds. Cochems made Mephisto a black devil instead of the vermilion fiend we are accustomed to see. His acting was something more than the series of poses of the average operatic singer. He has a huge voice and sings with style.—St. Louis Times, February 19, 1916.



KARL COCHEMS.

Cochems revealed a voice of rich and beautiful texture, especially in the high and middle ranges. . . . Unlike many unwieldy bass voices his is flexible and agile, and is handled with the finesse of an expert artist. He is a man of fine physical development and presented an ideal figure of the part, stalwart and graceful.—St. Louis Post-Dispatch, February 19, 1916.



Zabetta BRENSKA

MEZZO SOPRANO

CONCERTS and RECITALS

under

Direction of
HAENSEL & JONES
Aeolian Hall, N. Y.

WILLARD FLINT

Pre-eminent in Oratorio

SOLOIST WITH: Apollo Club, Chicago
Milwaukee Musical Society, Milwaukee
Philharmonic Club, Minneapolis
Handel and Haydn Society, Boston

Management: BRIGGS MUSICAL BUREAU, Steinway Building, Chicago
Studio: 246 Huntington Avenue, Boston

MUSICAL COURIER EDITOR EN ROUTE

IN SAN FRANCISCO

(Redfern Mason in San Francisco Examiner, February 20, 1916.)

LEONARD LIEBLING HAS HIS SAY ABOUT WRITERS OF MUSICAL CRITICISM

KEEN WITTED EDITOR VIVISECTS MEN WHO FREEZE INTO FORMALISTS—HAS MUCH HOPE OF CIVIC INTEREST IN MUSIC

Many sins will be forgiven the musical journalist, but there is one sin irremissible and that is the sin of dullness. Now I have raged metaphorically over the *MUSICAL COURIER*, but I have never failed to be interested by it. For that and other reasons I was glad to meet Leonard Liebling.

"At any rate we musical scribes owe you thanks for having stripped the genus of the cloak of musical infallibility," said I, "and heaven knows that, from Hanslick and Dwight onwards, it has been an ill-fitting and clumsy garment."

Mr. Liebling beamed. I think he was genuinely pleased by what I said.

"You really feel that way, do you? I am glad. Well, we have done our best to down the bogey of reactionaryism and pedantry. The live men, I think, are grateful to us. As for the others, it is not of much importance how they feel. But I doubt whether anyone who has not grown up in New York can have any idea of the deadening effect on musical advancement exercised in the past by men whose ideas have crystallized into a formula by which they judge, not merely the music of yesterday, but the music of tomorrow. Of course, every new light is not necessarily a musical planet; but the *COURIER* has always taken the view that a composer should not be damned in advance simply because his attitude did not square with the practice of the fathers."

We looked one another in the eyes and our glances spoke names. Mr. Liebling continued:

"And it does strike me as a trifle ironical when I find the man who fought Wagner tooth and nail in the New York Tribune describing himself in Grove's Dictionary as one of the pioneers of the Wagner cult of this country. But he has learned better and that is some amends; but the same inaccessibility to new influences has shown itself in his attitude toward such men as the late Gustav Mahler. Of course, every man who strikes a new note startles one a little at first; but the genuine critic has a flair which enables him to distinguish constructive originality from mere sensationalism. That is the reason why I am proud to think that in our columns James Huneker indorsed Richard Strauss long before his works had received the imprimatur of the musical world at large; we stood for Brahms, when Hanslick was using him as a rod with which to beat the Wagnerites; we have an open mind on the subject of Schönberg; nay, I will go further and claim that we secured recognition for American music and the American artist at a time when people had not yet completely emerged from the superstition that, in order to be musical, a man must have a foreign name and wear his hair long."

"One of these days we may also discover that music sufficiently educational to deserve civic and governmental recognition," I suggest.

"The heaven is beginning to work already," said Mr. Liebling, "but we have a long way to go before we reach the point of enlightenment of the municipalities of France and Germany. What strikes me as curious is that, in a city like Omaha, for instance, they will give hundreds of thousands of dollars to establish a museum where people may look at Egyptian mummies and Etruscan vases, but will not give a few thousand dollars to establish a symphony orchestra. You in San Francisco are wiser, I am glad to note. Still, even you do not seem to recognize that it is you and not St. Louis who ought to be sending your orchestra down to El Paso and San Antonio. You must wake up to the fact music is a commercial asset; it duces them. It is not the number of visiting artists that

determines the musical standing of a city. What is it has made Toronto famous throughout America? It is such choruses as the Mendelssohn Choir. I will swear that the visit of the Boston Symphony interested San Franciscans in Boston in a manner and a measure that no other event could have brought about. Why should not your Symphony Orchestra do as much for San Francisco?"

"It will come about with time," I remarked optimistically.

"Yes, of course; but men and women must work. I see that a lady in Cincinnati has given \$700,000 for the endowment of a symphony orchestra, and you know what Mr. Higginson has done in Boston. He who runs may read. Surely San Francisco has public-spirited citizens willing to immortalize themselves and do incalculable good in similar fashion."

It is indeed a "consummation devoutly to be wished."

Then we talk of musical "reminiscences," meaning, of course, the use of similar themes by different composers. This has been a hobby with Mr. Liebling, one of the ways in which the musician in his make-up diverts the publicist. We talked of Hummel and how he prefigured the methods of Chopin; and how that "grand old robber," Handel, annexed the material of smaller men, thereby giving it an immortality it would never have otherwise had.

"In a small man, it would be pilfering," says Mr. Liebling; "but when a Beethoven or a Wagner borrows from one of his fellow craftsmen, he is paying him a compliment."

IN EL PASO

(From the El Paso, Tex., Times, February 23, 1916.)

El Paso will have an opportunity to hear the Minneapolis Symphony Orchestra in February, 1917. This information was given out yesterday by Leonard Liebling, of New York City, editor-in-chief of the *MUSICAL COURIER*, who arrived in El Paso on a short visit. Mr. Liebling received a communication from the manager of the famous orchestra on his arrival at the Hotel Paso del Norte.

"El Paso is fortunate in being included in the itinerary of the Minneapolis Orchestra," Mr. Liebling said last night. "When one remembers that tonight the Minneapolis Orchestra is appearing in New York City to an audience comprising thousands of music lovers it is apparent what this means. The orchestra is to make a tour to California, and El Paso was selected because of its keen appreciation of musical art."

Mr. Liebling says he was never so much surprised as he was to note the remarkable progressiveness of El Paso in a business and cultural way. He said his visit to this city has convinced him that the Southwest is more keenly alert to the new ideas in music and the recent activities of artists than New Yorkers.

"LITTLE OLD NEW YORK."

"New York is the most provincial place in the world," Mr. Liebling said. "The reason is that every one who has resided there since birth considers it the only place in the world. The Westerner is not provincial, because he will go East and make some effort to see and understand his own country. Not so with the Easterner. And I was born in New York, at that."

"There has been a remarkable development in music throughout the country, particularly in the West. There is a growing interest in the standardization of teaching methods, the grading of pupils so as to bring about some means of teaching music correctly and grading according to accepted methods. The influence of this development will be long felt and will tend to weed out the incompetent teachers who prove a barrier to both student and teacher."

MUSIC COMING INTO ITS OWN.

"Music is coming into its own in the United States. The reason for this is the influx of foreign artists which has made the native musicians realize they must forge ahead. The last year has seen a greater interest in musical art

than before the war started. It would be difficult to trace results of the European war, since the war is only a little carries the fame of a city abroad with a cogency to which no business man who will study the matter can be blind.

"San Francisco has always loved opera; but opera is a luxury, whereas orchestral music and the singing of great choruses belong immediately to the community which promotes more than a year old; but it is generally conceded that the American artists are holding their own."

Mr. Liebling gave as illustrations of how generally interested persons are in good music the fact that two hat-check girls at the Hotel Alexandria in Los Angeles were seen reading a copy of the *MUSICAL COURIER*, and both had attended the symphony orchestra concert in Los Angeles.

IDEA OF WEST.

"The idea that some artists have regarding the West is all wrong," he said. "Many of them suppose that there is an absence of appreciation for the really worth while things in music in the West as compared with New York or Boston. The reverse is more nearly true."

Mr. Liebling is accompanied by Rene Devries, general representative of the *MUSICAL COURIER*. By a coincidence, Mr. Liebling and Mr. Devries left Los Angeles and Chicago at different hours and alighted from different trains at exactly the same time yesterday. T. E. Shelton, the El Paso representative of the oldest musical publication, is showing the two journalists about the city.

When the three men went to lunch at the Paso del Norte Mr. Liebling heard the orchestra playing an aria from "Aida."

"And to go into a dining room without hearing ragtime!" he exclaimed. "This is, indeed, a wonderful Western country."

(From the El Paso, Tex., Herald, February 23, 1916.)

WOMEN SAVE US FROM SAXAPHONE.

MUSICAL EDITOR SAYS FIDDLE CONTESTS DRIVEN OUT BY WOMEN MUSICIANS.

Leonard Liebling, editor-in-chief of the *MUSICAL COURIER*, is making a tour of the South to discover what he terms "the musical situation." Until recent years he paid little attention to the South and Southwest as it was scarcely a field to attract artists and, moreover, "when the artists did make adventurous trips into Georgia and Alabama and Louisiana and Texas it was usually to return to the East with thin pocketbooks," he said Wednesday morning while in El Paso.

"Now the whole thing has changed," said Editor Liebling. "In less than three years a demand for artists and musical programs of the highest order has swept over the South in a manner to suggest a renaissance."

MUSICAL EL PASO.

"There is no question that El Paso will eventually have much of a musical development," he said, "because the reaction of the Latin temperament across the river is alone enough to effect that. Then, too, I know that your women will do for music here what they have done for it all over America. Were it not for the women we would still be holding fiddle contests and reveling in saxophone solos."

IS MUSIC A FAD?

"I have come into the State from California and am on my way to New York. I am going along in a leisurely manner so as to see what's what and to study Dallas and Houston and San Antonio and El Paso and the South generally."

SHOWN OVER CITY.

With Mr. Liebling is Rene Devries, general representative of the *MUSICAL COURIER*. T. E. Shelton, the El Paso representative of the oldest musical publication in America, is showing the two visitors the city. Wednesday morning Mr. Liebling met H. E. Van Surdam, leader of the El Paso Symphony Orchestra, and learned from him much of the local music situation and some of the things that El Paso proposes to do. Mr. Liebling expects to leave for San Antonio this evening.

L
U
C
A



BOTTA

Principal Lyric Tenor, Metropolitan Opera Co.

Now Booking for Concert Tour

For Available Dates Address
SPIZZI & CAMPANARI

1472 Broadway :: :: New York

POPULAR BARITONE IN NEW YORK RECITAL

Reinald Werrenrath Sings Fine Program at University Heights

Dwellers on University Heights, New York, enjoy some very fine musical events each season, these being in the nature of a series known as the Campus Concert Course. This is the fifth season.

On Tuesday evening, February 22, the auditorium of New York University was crowded to capacity to listen to that splendid singer and thorough musician, Reinald Werrenrath, who has so closely identified himself with the musical life of the university.

All musical sections of the United States are now familiar with the name of Werrenrath, and know that it stands for the best in vocal art. On this occasion Mr. Werrenrath had prepared a program of unusual interest. Two Schubert numbers opened his program, "Nachtstück" and "Who Is Sylvia?" His songs in German were Weingartner's "Hochsommer," Grieg's "Lauf der Welt" and Sinding's "Licht." These last two songs Mr. Werrenrath has made peculiarly his own, and his splendid singing of these numbers has aroused the enthusiastic praise of the public throughout the country.

His second group was in French and consisted of "Après un Reve" and "Sylvie," by Fauré, and "Vision Fugitive," from Massenet's "Herodiade." Wonderfully forceful and dramatic was Mr. Werrenrath's interpretation of this aria by Massenet, wherein the wide range and exceptional beauty of his splendid voice had ample opportunity for display.

Deems Taylor's "The City of Joy" made up Mr. Werrenrath's third group. This cycle was written especially for Mr. Werrenrath, and this marked its first hearing in New York. It consists of five parts; respectively "Spring in Town," "Poor"—"But Happy," "The Roof Garden" and "Home." "The Roof Garden" aroused especial enthusiasm.

Five songs in English completed this interesting program. They were "Adoration" (Kurt Schindler), "The Little Red Lark" and "Over the Hills and Far Away" (two old Irish songs arranged by William Arms Fisher), "To a Messenger" (Frank La Forge) and "Danny Deever" (Walter Damrosch). Each of these numbers in turn received the hearty applause of the audience. In fact, throughout the entire evening Mr. Werrenrath was compelled to respond to many recalls.

Harry Spier was Mr. Werrenrath's accompanist, and also appeared on the program in the role of composer, the baritone singing some of his songs as encores.

Theodore Spiering's Surprise

Several years ago when Theodore Spiering was playing in New York as concertmaster of the Philharmonic Society, at that time conducted by the late Gustav Mahler, he became very well acquainted with Albert C. Groll, the distinguished painter, and was often a visitor at his studio. Mr. Groll had on view a large moonlight landscape which Mr. Spiering admired greatly and wished to buy, but his professional work called him away before the sale was arranged, and he returned only to find that Mrs. Edward Harriman had in the meantime taken as great a fancy to the picture as he himself and had insisted upon Mr. Groll selling the canvas to her. Mr. Groll comforted Mr. Spiering with the assurance that he had retained the original sketches and would paint him another picture from them.

Time went on and for one reason or another Mr. Groll never found an opportunity to do his second painting. Mr. Spiering, who is now back in New York and very busy both as soloist and teacher, gave a most successful recital at Aeolian Hall a few days ago, an account of which appeared in these columns. A day or two afterward he received a casual invitation to visit the studio of his friend, Mr. Groll. What was his surprise on dropping in there to find that, unknown to him, the latter had finally fulfilled his promise and completed the second painting from his sketches. The second surprise and a great pleasure for Mr. Spiering came when Mr. Groll, complimenting him upon his splendid playing and thanking him for the pleasure he had derived from it, insisted upon presenting the landscape to him without money and without price.

The painting, a fine specimen of this well known artist's best work, now occupies a most prominent position in Mr. Spiering's studio.

Bertram Schwahn Sings at

Ambassador Morgenthau Reception

At a public reception given by the City of New York to Henry Morgenthau, ambassador to Turkey, and attended by Mayor Mitchel, Oscar Straus and other notables, Bertram Schwahn received a tremendous ovation from the audience of over 2,500 assembled in the Great Hall at the City College, New York, on Saturday afternoon, February 26. His numbers included the prologue

from "Pagliacci" and "Invictus," by Bruno Huhn, the accompaniments being delightfully played by Samuel A. Baldwin.

VON ENDE SCHOOL RECITALS

Gifted Students Give Brilliant Account of Themselves

February 19 there was a recital of piano pieces, violin pieces and songs at The von Ende School of Music, New York, a program of ten numbers containing standard works by composers of these branches of music. The instructors represented by the pupils were Adrienne Remenyi-von Ende, voice; Herwegh von Ende, violin; Sigismund Stojowski, Alberto Jonas, Lawrence Goodman, Hans Van den Burg and Elise Conrad, piano. Such high class music is not common on students' programs. For instance, Rubinstein's "Staccato Etude," played with breadth by Henry Oberndorfer; Chopin's polonaise in A flat, splendidly played by Pearl Rothschild; the "Hungarian Fantasia," by Liszt, performed with amazing brilliancy and technical finish by Rebecca Harkavy; the aria from "Thais," and the "Loreley," by Liszt, finely sung by Cecile Heller; the mazurka by Mlynarski, played with dash by Mildred Keightly. All this gives some idea of the state of advancement of the students who collaborated, who certainly are not permitted, under the von Ende direction, to attempt anything they cannot do well and with entire mastery.

Others who appeared on this program were Ferdinand Wachsman, Minnie Kaufman, Lena Golden and Helen Vogel. William Reddick furnishing the difficult piano accompaniment to the "Hungarian Fantasia."

February 25 Henrietta Gremmel, assistant to Alberto Jonas, gave a recital, this being her program: Rondo in G (Beethoven), prelude and fugue D major (Bach-d'Albert), prelude in F major, prelude in B flat minor, "Berceuse," ballade in G minor (Chopin); capriccio in B minor, intermezzo in A major (Brahms), toccata (Alberto Jonas), nocturne for left hand alone (Scriabin), "Blue Danube Waltzes" (Schultz-Evler).

This was a wonderful performance, Miss Gremmel's playing revealing fine artistic development and ability. This Southern woman has attained such finish, and gives such delight by her playing that one feels inclined to say that the audience "went wild" in manifestations of pleasure. She has beauty of tone, utmost technical finish, and a breadth of style of magnificent effectiveness. Following every group there was an outburst of applause, each louder, more insistent than the other, so that she repeated Alberto Jonas' (her teacher's) toccata as an encore number. This brought Mr. Jonas downstairs (he was listening in the upper corridor) and the audience gave him an ovation. Notwithstanding the weather, there was a very large audience assembled, amply rewarded for attending under difficulties of transit.

February 29 Pauline Watson, artist-pupil of Anton Witek, gave a violin recital, too late for detailed mention in this issue of the MUSICAL COURIER.

Bispham at MacDowell Club

David Bispham gave a recital in the series of Sunday evening affairs under the chairmanship of Walter L. Bogert, at the MacDowell Club, New York, February 27, attracting a good sized and brilliant audience. Mr. Bispham called his program "Songs in Lighter Vein," with these subdivisions: "Classic Songs," "Old English Songs," "Old Irish Songs," "Songs by American Composers." It is evident that the every youthful singer had planned with care, as ever, and the result was an evening of unalloyed enjoyment. Verdi's "When I Was a Page," closing the first part, pleased so much it had to be repeated. "All the World's a Stage" deserves special mention, music by Henry Holden Huss, who was present, and called to the platform.

The groups of "Old English" and "Old Irish" songs were extremely well received, for Mr. Bispham is past-master in singing songs of this genre. His perfectly distinct vocalization, every syllable being clean cut, made Mr. Bispham's performance a joy to all. "The Fate of the Flimflam," music by Arthur Bergh, had to be repeated, and following Henry F. Gilbert's "The Pirate Song," the applause was so long continued that the singer simply had to sing again, this time Stock's "Route Marchin'." This song bids fair to be the natural successor to "Danny Deever," and is much sung by Mr. Bispham.

Roeder Pupils' Recital

An enjoyable afternoon was spent by many friends and pupils of Carl M. Roeder, at his Carnegie studios, New York, February 26. The occasion was the first of a series of studio recitals, eight young artist-pupils participating in a splendidly given program, embracing compositions of all schools. The players were Adelaide Smith, Eleanor Anderson, Edith Smedley, Marie Wolf, Dorothy

Roeder, Olive C. Hampton, Ruth Nelson and Ida Gordon, all highly gifted girls. They will collaborate in a recital in the Wanamaker Auditorium, on Saturday, March 11. In subsequent recitals a number of other players will be presented by Mr. Roeder from his large class of talented and ambitious pupils.

AN INTERESTING AFFAIR

New York German Conservatory Students' Concert

Not in the course of a long experience has the present writer noted a conservatory pupils' concert containing such wide variety, or better performed numbers, than that of the New York German Conservatory of Music, Hein and Fraemcke directors, February 26, at College of Music Hall (the affiliated institution under the same directorate). A dozen numbers contained six piano, two violin, and four vocal, of which two were choral, one of them for female voices, the other for mixed voices. On the program were composers ranging from Mendelssohn to Herman Spierler and Constantin von Sternberg, whose musical work is at present being carried on in the United States.

The pianists who collaborated in high class music by such composers as Chopin, Liszt, Schumann, Mendelssohn, Moszkowski, Beethoven and Joseffy were Meta Sundermann, Charlotte R. Keller, Vera G. Brewer, Rose Karosenc, Norma A. Studer and Carl Oberbrunner, all of whom did their teachers credit. The two solo violinists were Edna Commerford and Gerald Reidy, who played difficult modern works with fine tone.

The solo singers were John Madden and Gertrude Pfaendler, and they too did much to make the program enjoyable. Unique was a chorus of twenty young women, who sang "How Blest Are They," by Mendelssohn, and another chorus (the closing number) for thirty mixed voices, Rossini's "Inflammatus," was superbly sung, Edna Deiler performing the difficult solo, with its two high Cs. The singers associated in the two choral numbers were: Group one—Misses Pfaendler, Deiler, Zlonczewska, Lee, Frank, New, Beyenberg, Meyer, Goetting, Driedemeyer, Bighouse, Schilt, O'Brien, Heene, Smith, Stine and Mrs. Long, Clement and Klein; group two—Misses Beyenberg, Pfaendler, Frank, New, Zlonczewska, Scott, Deiler, Smith, Heene, Stine, Meyer, O'Brien, Driedemeyer, Bighouse, Mesdames Long, Dodson, Clement, Klein, and Messrs. Loescher, Madden, Envall, Dodson, Kuhl, W. Eymer, M. Eymer, Bornemann, Herbold.

FINAL BILTMORE MUSICALE

Season's Closing Event at New York Hostelry Introduces Famous Artists

The last Biltmore Musicale of the season took place last Friday morning at the Hotel Biltmore, New York, and, although the weather was very bad, the attendance was large. Andrea de Segurrola, bass, opened the concert with "Chant Hindou," by Bemberg, which he sang with fine taste, and received an encore. Frieda Hempel followed with an aria from "The Marriage of Figaro," which she sang beautifully. She was recalled again and again until she responded with an encore. In glorious voice, she charmed every one. The harpist was Mary Warfel, who played the "Ballade de Concerto," by Zamara. She showed splendid technic and is altogether a finished artist.

The program continued with a group of songs by Miss Hempel, another group of Mr. de Segurrola, after which Miss Hempel sang "The Blue Danube Waltz" as only she with her beautiful coloratura voice can sing it. She responded to tremendous applause by singing "The Last Rose of Summer," which closed the first part of the excellent concert.

In the second part, Mlle. de Nolthor was introduced in a group of bergerettes. She is a dainty and charming artist and pleased her audience exceedingly. Miss Galli, premiere danseuse of the Metropolitan Opera Company, danced delightfully and was later assisted by Mr. Bonfiglio in a group of dances.

Brazilian Pianist to Appear Again

Wednesday afternoon, March 8, Guiomar Novaes, the Brazilian pianist who made such an excellent impression at her first recital in this city, will give a second recital. The principal numbers of her program will be Beethoven's sonata, op. 81a, and Chopin's sonata, op. 58. Besides which she will play pieces by Couperin, Daquin, Saint-Saëns, Du Bois, I. Philipp, H. Oswald, Schubert-Tausig.

The Quintet Club, Louisville, Ky., at its third concert of this season played quartets by Mozart and Arensky, concluding the program with the Sinding quintet for piano and strings. The members of the club are Mr. Letzer, Mr. and Mrs. Rudolf, Mr. Schmidt and Mrs. Whitney.

EDWIN EVANS

BARITONE

Fuller Bldg., 10 South 18th St., Phila., Pa.

Karweska

SOPRANO

Grand Opera - Petrograd

CLARK HAMMANN

1716 Chestnut St., Philadelphia

SOKOLSKY - FREIDCONCERT PIANIST AND ORGANIST
Available for Recitals, Musicales, Etc.
Metropolitan Opera House Bldg., Studio 67, Mondays and Thursdays**H. W. MAURER**TEACHER OF VIOLIN PLAYING
Metropolitan Opera House, Suite 31,
1425 Broadway, New York.**MAUDE DOOLITTLE**CONCERT PIANIST - INSTRUCTION
606 West 118th St., New York. Phone Morningside 7357
Mgt.: C. P. Moore, 105 E. 15th St., New York**WILL RHODES, Jr.**

TENOR Pa.

Helen Frances CHASECOACH
Concert Accompanist
6 W. 98th St. New York Phone River 7600**ROLAND PAUL**CONCERTS, COACHING, INSTRUCTION.
BLANCHARD BLDG., LOS ANGELES, CALIF.**RUDOLPH REUTER**Pianist
634 S. Michigan Avenue, Chicago**Djane Lavoie-Herz**CONCERT PIANIST
Touring Canada and United States
Season 1916-1917Impresario: HUGO GOERLITZ,
15 E. 40th Street, New York.**MABEL RIEGELMAN**PRIMA DONNA SOPRANO
Late of Chicago Grand Opera Company, Boston
Opera Company (Guest), Stettin Municipal Opera
House (Germany).CONCERT - OPERA - RECITAL - FESTIVAL
Season 1916-17 now booking
Address: 908 Pacific Bldg., San Francisco**HEINRICH MEYN**

Baritone

Concerts and Oratorio

Vocal Studio:
150 W. 59th St.
Columbus 5493.**Miss JULIA ALLEN**

Prima Donna Soprano

Just returned from a successful
Concert Tour of Central
America, is available for

Opera Concert Recital

Address:
325 W. 93rd St., New York

Phone, Riverside 6860

ZOE FULTONPRIMA DONNA CONTRALTO
Address: 215 Wallace Bldg., E. E., Pittsburgh, Pa.**EMILY CHURCH BENHAM**CONCERT PIANIST
Management: Ella May Smith,
60 Jefferson Ave., Columbus, Ohio.**Gunnar Peterson**PIANIST.
1352 E. 62nd St., Chicago.**MARIE KAISER**SOPRANO
Management: WALTER E. ANDERSON
171 West 57th Street, New York**GERTRUDE CONCANNON**PIANIST
Western Manager: H. E. Bannister, The Orville,
9th and Forest Ave., Kansas City, Mo.**HETTIE SCOTT-GOUGH**SOPRANO
Assistant to ETTA EDWARDS St. Louis, Mo.**ETTA EDWARDS**Vocal Teacher
4000 DELMAR BOULEVARD ST. LOUIS, MO.**Beethoven Conservatory**Special Low Rates for Beginners
Send for handsome Catalogue
to the Bros. ERSTEIN,
N. W. Cor. Taylor and Olive
Sts., St. Louis, Mo.**Vocal Studios RAGNA LINNE**

Kimball Hall Chicago

N. Y. School of Music and ArtsRALFE LEECH STERNER, Director
Central Park West, Cor. 95th St.
Dormitory for out-of-town students Tel. 679 Riverside**MAX JACOBS**

VIOLINIST-CONDUCTOR

The Jacobs String Quartet New York Orchestral Society

Address 9 West 68th Street, New York. Telephone 3970 Columbus

ZONA MAIE GRISWOLD

Dramatic Soprano

Concerts : Recitals : Festivals

Personal Representative: E. A. Fimmen, 501 W. 121st St., New York. Telephone, Morningside 4887

Ralph LEWANDO

Violinist

RECITAL - CONCERT - TEACHING

5123 LIBERTY AVENUE PITTSBURGH, PA.

Edwin Schneider's song, "Flower Rain,"holds a place on the programs of a
number of the most prominent artists. Less frequently perhaps, but by promi-
nent artists, we find programs listing his "Unmindful of the Roses," "One
Gave Me a Rose" and "Your Eyes."The song "Slumber Moon," by Mildred Hill, is noted as being used in several
quarters."The Sleep That Flits On Baby's Eyes," by Edith Lobdell, is reported as being
especially well received by audiences in the East.

CLAYTON F. SUMMY CO., Publishers, 64 East Van Buren Street CHICAGO

ROYAL CONSERVATORIUM of MUSIC in LEIPSICOwn building with one large concert hall and two small halls, also fifty teaching
rooms. Founded by F. Mendelssohn-Bartholdy in 1843. Yearly attendance, 950 stu-
dents of all countries. Students received at Easter and Michaelmas each year, but for-
eigners received at any time, in accordance with page 9 of the regulations.The course of tuition includes every branch of musical instruction, namely: Piano,
all stringed and wind instruments, organ, solo singing and thorough training for the
opera, chamber music, orchestra, and sacred music, theory, composition, history of
music, literature and aesthetics.

Prospectus in English or German sent gratis on application.

Director of THE ROYAL CONSERVATORIUM of MUSIC DR. ROENTSCH

FLETCHER-COPPLecturer on Instructive Musical Ability of American Child
Fletcher Music Method
N 31 York Terrace - Brookline, Mass.**MOLLY BYERLY WILSON**CONTRALTO
1217 Arapahoe St., Los Angeles, Cal.**DORA BECKER**CONCERT VIOLINIST
18 Hodges Terrace, Newark N. J. Tel. 1139 Waverly**DELMAR YUNGMEYER**PIANIST-ACCOMPANIST
301 K. P. Block, Des Moines, Ia.**MARIE RUEMMELI**Concert Pianist
2108 Lafayette Ave., St. Louis, Mo.**KAIGHN**Soprano
710 College Ave. Pittsburgh, Pa.
Management: NATIONAL BUREAU, 610 Park Bldg., Pittsburgh, Pa.**EULA DAWLEY**SOPRANO-Pupil of D'Aubigne.
1716 Waverley Place, St. Louis, Mo.**SABA DOAK**Soprano
Concert and Oratorio
Address ALMA VOEDISCH, Manager, or per-
sonally at Plaza Hotel, Chicago. Superior 2680.**ARCULE SHEASBY**VIOLINIST
Director Violin Department,
Highland Park Conservatory, Des Moines, Ia.**MARTHA S. STEELE**DRAMATIC CONTRALTO
Concert Recital Oratorio
Address: Wightman and Fair Oak Streets
Pittsburgh, Pa.**ADELE KRAHE**Operatic Tenor and
Lieder Singer
Coloratura Soprano
School of Bel Canto
Opera School
Perfect Tone Playing Guaranteed
All inquiries, 309 East 86th Street, N. Y.
Branch Studio, Carnegie Hall. Phone, Lenox 3784.**EMILE REYL**Soprano
710 College Ave. Pittsburgh, Pa.**WARREN PROCTOR**

TENOR

EXCLUSIVE-MANAGEMENT-ALMA-VOEDISCH

SPENCER

SOPRANO

Direction: WALTER ANDERSON

171 West 57th Street New York

CAROLINE HUDSON-ALEXANDER

Soprano

Soloist Plymouth Church, Brooklyn

Management: LOUDON CHARLTON

Carnegie Hall, New York

James Harrod

...Tenor...

Engaged

Nov. 14. N. Y. Vanderbilt Hotel.

Nov. 26. N. Y. Waldorf Astoria.

Dec. 5. Hoboken Elks' Club.

Dec. 6. Albany Symphony Orchestra.

Dec. 11. Chicago (pending).

Dec. 18. N. Y. Rubinstein Club.

Jan. 14. Jersey City Choral Society.

Jan. 18. Philadelphia Haydn Society.

Feb. 8. Summit Choral Society.

Apr. 23. Boston (pending).

Apr. 27. Paterson Festival.

May 2. Newark Festival.

May 8. Ridgwood Choral Society.

May 11. Jersey City Festival.

Nashua Festival.

N. Y. Liederkranz.

N. Y. Arion.

Exclusive Direction, 1915-16-17-18

WALTER ANDERSON

171 West 57th Street, New York

THE Baldwin PIANO



"I consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann

"A great Piano. It satisfies me completely." —Pugno

"A tone which blends so well with my voice." —Sembrich

THE BALDWIN PIANO COMPANY
MANUFACTURERS
142 W. Fourth Street Cincinnati

PAUL HELD Master School for Composition
535 West 147th Street New York

BEULAH BEACH SOPRANO Concert and Oratorio
724 Nostrand Ave., Brooklyn, N. Y.
Management: Briggs Musical Bureau, Chicago, Ill.
Steinway Bldg.

LEEFSON-HILLE CONSERVATORY OF MUSIC, Inc.
MAURITS LEEFSON } PHILADELPHIA, PA.
President

di BUTERA CONCERT VIOLINIST
TWO TRIAL LESSONS FREE
(Carnegie Hall, N. Y. Phone, Circle 1350)
Studios 645 Madison Ave., N. Y. Phone, Plaza 7480

GUSTAV STRUBE CONDUCTOR—COMPOSER—VIOLINIST
Care of Peabody Conservatory, Baltimore

ETHELYNDE SMITH SOPRANO
Address: 458 Cumberland Ave., Portland, Maine

JOHN ADAM HUGO Composer Pianist
Concerts and Recitals Instruction
Room 16, Metropolitan Opera House Building

FLAATEN CONSERVATORY OF MUSIC AND EXPRESSION
Gustav Flaaten, Director
Superior, Wis., and Duluth, Minn.

Mormon Tabernacle Choir Ogden, Utah (240 Voices)
Joseph Ballantyne Director
Just completed fourth successful tour to Pacific Coast

ARTHUR DUNHAM CONDUCTOR
SINAI ORCHESTRAL CONCERTS

John J. McClellan Organist Mormon Tabernacle
ORGAN OPENINGS AND RECITALS
Management: Fred C. Graham, Music Bureau
McIntyre Building SALT LAKE CITY, UTAH

MARTA KRANICH SOPRANO
OPERA—CONCERT—ORATORIO
Address care of Musical Courier, 437 Fifth Avenue, New York

AAGE FREDERICKS VIOLINIST
Management Harry Colbertson Fine Arts Bldg., Chicago, Ill.

AXEL SIMONSEN CELLO VIRTUOSO
LOS ANGELES - CALIFORNIA

ARABEL MERRIFIELD Mezzo-Contralto
ESTHER OSBORN Lyric Soprano
Formerly Royal Opera, Stockholm, Grand Theatre, Hamburg

Recitals, Concerts, Operas
Miss Osborn will accept a limited number of pupils at
89 50, 10th STREET, MINNEAPOLIS, MINN.

Peoria Musical College FRANKLIN STEAD Director
Music, all branches: Dramatic Art, Languages.
Artists and experienced teachers. Own building.
Catalog. Address 234 N. Madison Ave., Peoria, Ill.

Ganapol School OF MUSICAL ART
Detroit, Mich. 50 superior teachers
All branches taught.
Boris L. Ganapol, Director

CENTRAL MUSIC HALL 64-66 East Van Buren St., Chicago
Chicago's most attractive hall, devoted exclusively to concerts, recitals, and other high-class entertainments. Seating capacity 700. Rent reasonable. For terms and dates, address HARRIET MARTIN SNOW, Manager, 64 East Van Buren Street, Chicago. (In Summy's Music Store.) Telephone Wabash 8740.

NORTHWESTERN CONSERVATORY of MUSIC, ART and EXPRESSION
806 NICOLLET AVENUE MINNEAPOLIS
The Oldest and Most Progressive Musical Institution in the Northwest

Granberry Piano School
GEORGE FOLSOM GRANBERRY, Director
Practical Training Courses for Teachers
Artistic Piano Playing
—THE FAELTEN SYSTEM—
BOOKLETS—CARNegie HALL—NEW YORK

CONCERT DIRECTION HERMANN WOLFF
The World's Greatest Musical Bureau
Germany: Berlin W 9, Linkstrasse 42 II
Cable Address: Musikwolff, Berlin
Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.
Representative of more than 400 artists, including D'Albert, Ysaye, Ansgore, Thibaud, Kreisler, Sembrich, Rialer, Van Rooy, Heeking, Carrolo and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.
Principal Agency for Music Teachers

REINDAHL VIOLINS AND BOWS—VIOLAS AND CELLOS



Reindahl Grand Model, \$350

KNUTE REINDAHL MENONA DRIVE, R. F. D. No. 3
MADISON, WISCONSIN
(Formerly Athenaeum Bldg., Chicago)

Artists know the rarity of violins whose tones are "sweet" from lowest G to A in altissimo. You know how much you desire a violin whose tone qualities are distinguished in power, intensity, brilliance, evenness, sympathy, perfection of open fifths, stopped fifths, thirds, octaves, clear harmonics, pure pizzicato tones, distinct arpeggios, distinct in shake, trill and staccato, and without quick responsive bow-pressure from real pianissimo to fortissimo. If you do not possess such a violin, you will be interested in a booklet—"An Artist's Touch"—which I will gladly mail you FREE, and which contains opinions from world famous artists who use REINDAHL VIOLINS.
Violins sent to responsible persons, on trial, for comparison with other new or famous old violins. If desired, gradual charge accounts opened.

WING & SON, Manufacturers of the WING PIANO
A musical instrument manufactured in the musical center of America for forty-four years
Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

CHAPMAN GOOLD SOPRANO
Address: 2314 Broadway, New York
Telephone 4789 Schuyler

SWEET Teacher of George Fergusson, Berlin; King Clark, Paris; Dr. Carl Dufft, N. Y.; Geo. Dixon, Toronto; Shannah Cumming, Katherine Bloodgood, Florence Mulford, Viola Gillette, Maude Berri, Jeanette Fernandez, Edith Miller.
SPECIAL OPERATIC TRAINING (INCLUDING ACTING)
1425 Broadway, New York
Met. Opera House Building

Lambert MURPHY TENOR
METROPOLITAN OPERA CO.
For concert engagements apply to The WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

DONALD CHALMERS Basso
165 West 83rd Street, New York. Phone 5390 Schuyler. Recitals Oratorio Opera

VICTOR HARRIS THE BEAUFORT
140 West 57th Street
Tel. 3053 Columbus
TEACHER OF SINGING IN ALL ITS BRANCHES

Walter Spry Music School Fine Arts Building Chicago
Musical Directors:
Walter Spry, Cedric W. Lemont, Hugo Kortschak, Alexander Raab, Sander Radanovitch.

Chicago Musical College
624 S. Michigan Boulevard
DR. F. ZIEGFELD, President CARL D. KINSEY, Manager

The Indianapolis Conservatory of Music Edgar M. Cawley, Director
Music, Dramatic Art, Dancing, Modern Languages, School of Opera. Ideal Residence Department for Young Ladies. Positions secured for qualified pupils.
The Most Rapidly Growing School of Music in America
Catalogue and circulars mailed on request. Pupils may enroll at any time.
430 NORTH MERIDIAN ST. INDIANAPOLIS, IND.

N. Y. GERMAN CONSERVATORY OF MUSIC
306 MADISON AVENUE, Near 42nd Street, NEW YORK
Empowered by law to confer Diplomas and the Degree of Doctor of Music.
DIRECTORS CARL HEIN, AUGUST FRAEMCKE.
Instruction in all branches of music from first beginning to highest perfection.
Thirty-eight of the best known and experienced professors.
Free advantage to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.
SEND FOR CATALOGUE.
TERMS, \$10 UP PER QUARTER

THE AMERICAN INSTITUTE OF APPLIED MUSIC (THE METROPOLITAN COLLEGE OF MUSIC)
212 West 50th Street, New York City
Complete Courses in Voice, Organ, Piano, Stringed Instruments, Public School Music; Theoretical and Historical Branches.
30th SEASON
Send for circulars and catalogue
JOHN B. CALVERT, D.D., Pres. KATE S. CRITTENDEN, Dean



THE STEINWAY PIANOS

(GRAND AND UPRIGHT)
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue Riker Avenue
NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

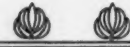
Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London
Warenrooms: Jungfernstieg 34, Hamburg, and
Budapesterstrasse 6, Berlin

And Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

KRANICH-&-BACH

Ultra-Quality PIANOS
and PLAYER PIANOS

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

JEWETT PIANOS

Tone is one of the chief reasons the JEWETT piano is known and admired in musical circles everywhere. In clearness and sustained resonance, the JEWETT tone has no equal among pianos of even nearly as reasonable cost.

Manufactured by :

JEWETT PIANO CO., - - Boston, Mass.

FACTORIES : Leominster, Mass.

THE WORLD RENOWNED
SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today.

It is built to satisfy the most cultivated tastes : : : : :

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists : : : : :

SOHMER & CO.

NEW YORK WAREHOUSES:

315 FIFTH AVENUE
Corner 32d Street

Autopiano

is known throughout America and Europe for its artistic qualities as a Piano, and its durability and excellence as a Player Piano.

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Street, New York
LONDON REPRESENTATIVE: KASTNER & CO., Ltd. 34 Margaret Street

